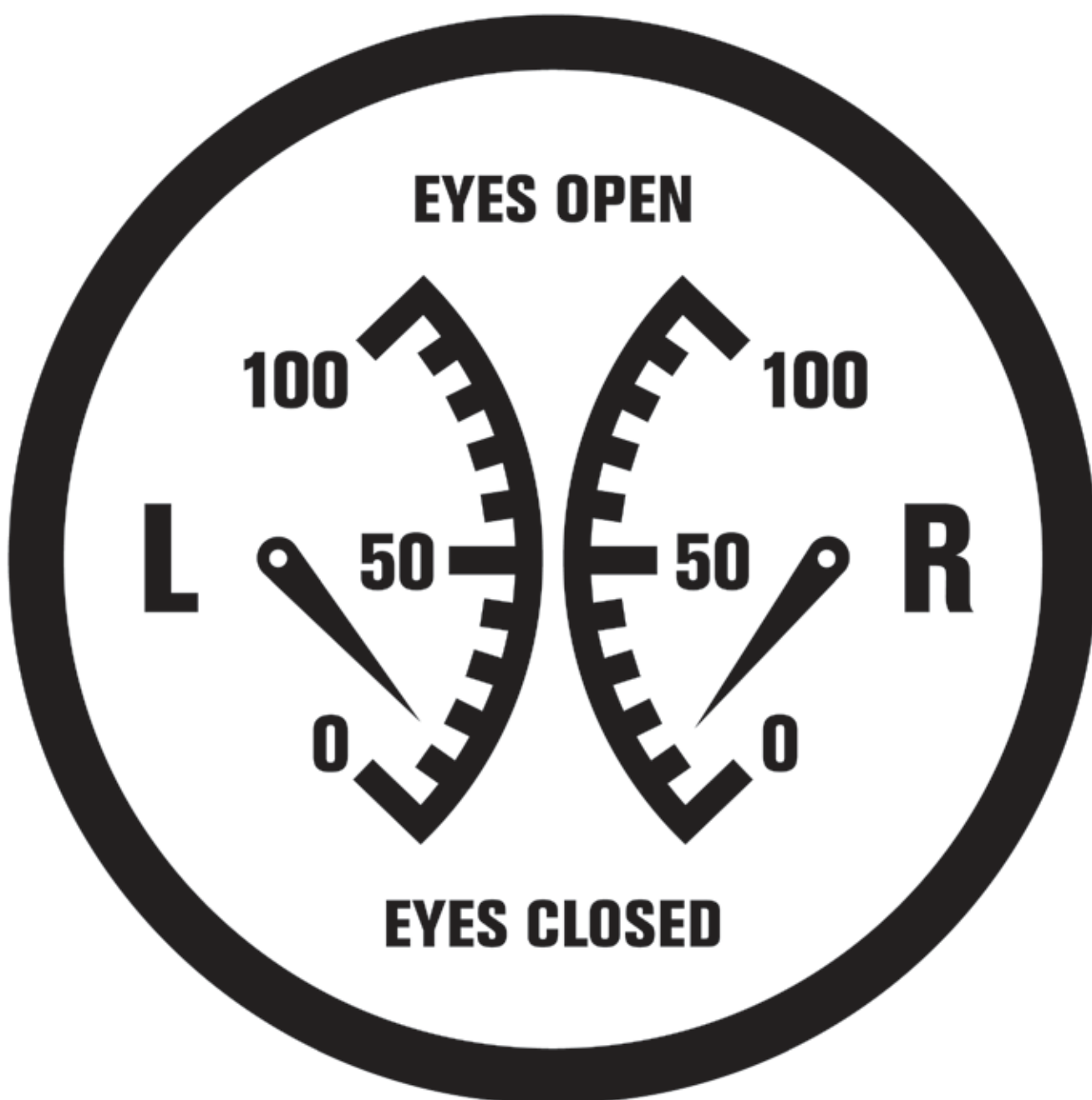




# NOW THEN.

A MAGAZINE FOR SHEFFIELD. JON BIRDSEED. NETLABELS. THATCHER. FINK. ISSUE 15. FREE.



|                |                                                                                                                                                                                 |
|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
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THIN

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**NOW THEN.**

**ISSUE 15.**  
**JUNE 2009.**

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TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC, TRADE AND LOCAL POLITICS.  
TO CULTIVATE AND EMPOWER COMMUNITY CHOICE, VOICE AND RESPONSIBILITY.

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TO BE CONSIDERED A FAILURE BY MAGGIE WOULD BE A GREAT ACHIEVEMENT IN MY LIFE.





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# EDITORIAL.

## JUNE.

THERE'S LOADS TO READ THIS ISSUE BECAUSE THERE'S LOADS GOING ON.

We've got two political pieces from Paul Newman and Fraser Bayes, on top of the standard excellence of Council Axe and the banter of No Quarter. Localcheck details Refugee Week and what it means to Sheffield.

Art this month comes from the comic and twisted mind of Jon Birdseed.

Also worth a wander is the Old Sweet Shop in Netheredge for the final month of Mikk Murray's Parallel Paranoia show.

Read my article on netlabels and feel free to disagree - and don't miss Reg's interview with Ninja Tune singer-songwriter Fink in the music section.

Peace in the Park is coming up this month and I urge you all to go. It is a free event and therefore relies on the generous donations of you fun-loving people. So get down to the Ponderosa on 6th June, pray for sunshine, dig deep for charity and revel in an unrivalled concoction of music, food, cream tea and fundraising good cheer.

Last but not least - vote in the European elections on 4th June. I'm not telling you who to vote for, but if you have an opinion on who should represent us in Europe then get off your arse and make it known.

## SAM.

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NOWTHEN MAGAZINE IS PRODUCED BY OPUS INDEPENDENTS LIMITED.  
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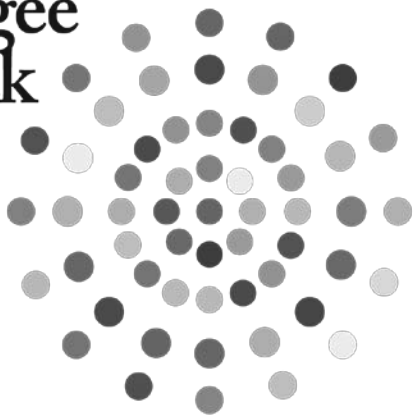
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## Refugee Week



How often do you read something positive in the press about refugees and asylum seekers in the UK? Certain papers would persuade us they are scroungers, others that they are helpless victims. Each year a week-long event happens across the UK which comes from a much more positive perspective, celebrating the contribution refugees make in the UK.

The events in Sheffield during Refugee Week aren't organised by some paper-pushers in a head office in London – they're organised by people in Sheffield, regardless of their immigration status.

Volunteers give up days of their time to organise events and celebrations. Are these the sort of events which would only interest people already involved in these issues? During Refugee Week in Sheffield this year you could fly a kite with the Sheffield Conversation Club, see a Swahili fashion show or join in a night of music, art and dance. If you've never been to an event during Refugee Week, why not check one out and decide for yourself?

Rimas from the Swahili Centre explained a bit about the fashion show she is involved in organising and the importance of these activities. On the one hand, she sees it as a good opportunity to show people that Africa isn't just one country with the same culture throughout, but is actually a diverse continent with diverse cultures. On the other hand, it is also encourages children born in Sheffield whose family comes from a country in Africa to get in touch with their roots.

I spoke to some volunteers involved in organising parts of Refugee Week in Sheffield, some of whom are here seeking sanctuary themselves - either with refugee status or still awaiting a decision from the Home Office, also known as 'asylum seekers'. Some were outgoing, some were shy. Some were professionally trained for the task they were doing, others were trying things out for the first time.

What does Refugee Week mean for people seeking sanctuary here in Sheffield? Some saw the week as a chance to raise awareness and challenge some misconceptions, others saw it more as a celebration. One volunteer, a film maker from Abkhazia, described it as "a celebration of human spirit and understanding". Ouattara, who is putting on a day of music on Devonshire Green, wanted to bring people together through the event, but also to just have fun. Nomusa described how people could tell their stories through dance and music. Abigail felt it was an opportunity to convey how it feels to be a refugee, for people to understand what it's like to be in that situation.

When asked who Refugee Week is for, the answer was unanimous: everyone.

Info on events in Sheffield and South Yorkshire.  
[nrcentre.org.uk](http://nrcentre.org.uk)

Nationally.  
[www.refugeeweek.org.uk](http://www.refugeeweek.org.uk)

Do something simple - Simple Acts campaign.  
[refugeeweek.org.uk/simple-acts](http://refugeeweek.org.uk/simple-acts)

Learn.  
[refugeeweek.org.uk/InfoCentre/](http://refugeeweek.org.uk/InfoCentre/)

KAT COUSINS.

# LOCALCHECK.



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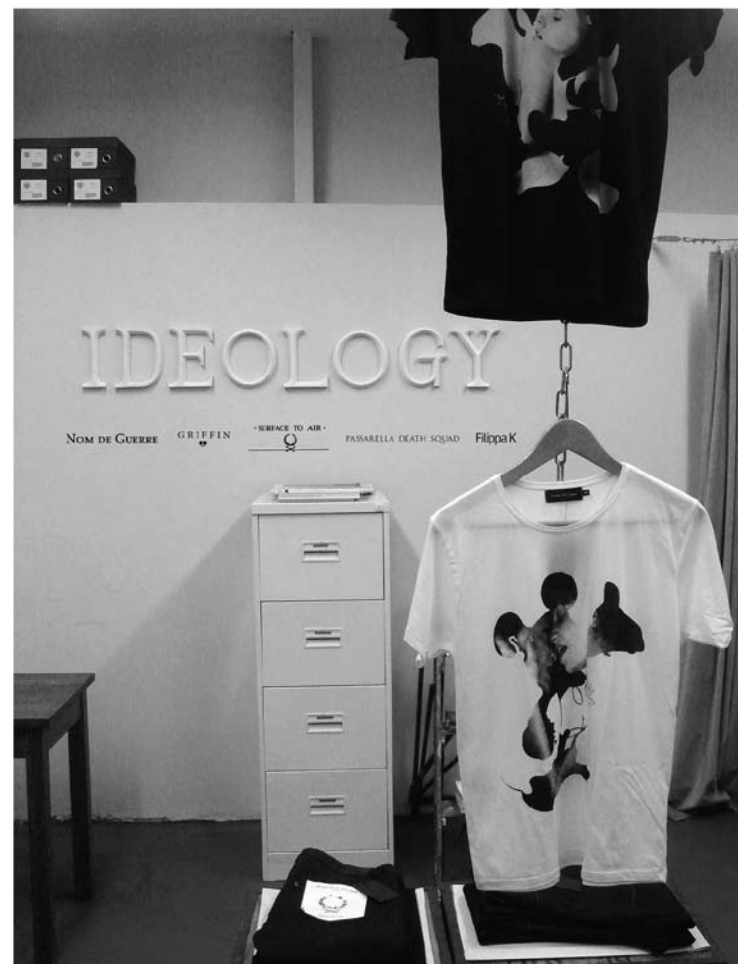
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IDEOLOGY  
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AS YOU STAGGER OUT OF THE PUB ON SATURDAY NIGHT, NAVIGATING CHIPS AND GRAVY CHICANES WHILE CONSIDERING RECREATIONAL DRUGS, REFLECT THAT YOU ARE NOT JUST STAGGERING AROUND IN ANY CITY, YOU ARE STAGGERING AROUND IN A WORLD HEALTH ORGANISATION HEALTHY CITY.

Thanks to abundant parks and swanky sports facilities, the active fitness side of Sheffield is well supplied. But to be a Healthy City means more than having a nice stadium - it means improving the day-to-day fitness of everyone, from child to adult to elderly.

The main aim of the scheme is to reduce health inequality. 'Health inequality' is a clinical name for some visceral numbers:

- People living in Crooksmoor die 14 years younger than those living in Crosspool.
- In Stubbin and Brushes 17 babies will die for every thousand born, compared to nine in Shiregreen.
- Ten times as many children have decayed teeth in Gleadless Valley compared to Greystones.
- Rates of mental health problems are three times higher in Netherthope than in Netheredge.

Together with the Primary Care Trust, the organisation that funds hospitals and care homes in Sheffield, Sheffield Council is aiming to make a big push to improve the health of the city. There will be new 'activity playgrounds' to teach kids how to jump without the use of a keypad, local support for kicking the habit and an initiative on breastfeeding so cool night club bouncers will be replacing inhalers as asthmatics suckle on steroid-oozing pecs. A new Director of Public Health will find out who needs most help and direct funding to suit.

But before we can relax back and munch on the fat-free kebab of contentment, think on this: the health of the population in a country like ours has little to do with spending on health. Research has found that the root of the problem is not health inequality, but financial inequality. It's not about knowing how to live until you're 90, it's about wanting to live until you're 90.

In countries like Sweden and Japan, where the rich are only about four times better off than the poor, they are all healthier and happier than countries like the UK and Portugal, where the divide is twice as big.

To find out why, ask the monkeys. If you give cocaine to monkeys, which scientists often do to pass the time, the monkeys at the bottom of the social pecking order take much more. It's a way of numbing the pain of having a lowly status. Monkeys with such low status also have poorer health and die younger than monkeys with high status.

Status is not all about money. Hippy monkeys have a status worked out from the ability to play guitar and source mind-bending stimulants at any hour; teen monkeys have a status ranked in decibels of grime emitted from a mobile phone. But with endless adverts on how the new Subaru Imprezurmates will win you the worship of your pack, how rich we are is very important to us.

A recent Government Equalities Bill will ask all public organisations to try and make things more equal. The Council could send officers to pillage Dore and Nether Edge, distributing the goods to the poor of the city like some bureaucratic Robin Hood, but that might not go down well at the ballot box. Instead, what the Council can do, like any organisation, is make things more equal for its own employees.

Instead, the Council equal pay review managed to propose cutting the wages of those fat cats of capital - nursery nurses - from £14,000 to £10,000 a year.

Smart.

Thankfully, the Lib Dem administration has changed it so nursery nurses won't now get a pay cut as long as they work an extra two and a half months a year. Which is like saying the price of beer hasn't gone up, you just get less beer for your money...

Other gluttons targeted for a wage reduction include street cleaners and teaching assistants. Rumours that orphaned children will be charged a Misery Tax have proved unfounded, however. It's all likely to end in a strike, as council workers who get up at 6am to clear cold chips and used condoms from the side of the road are likely to wonder why the top executives in Council get paid ten times more than them for reading reports and then telling people what they should think, like the bloke in the pub who is supremely confident he's right because he managed to read a newspaper once.

The road to a more equal and healthier society is not easy. Council executives will not want to give up a pay packet that lets them eat gold-laced Columbian chocolates in a champagne jacuzzi. Three miles away someone will be getting up at 5am and looking forward to a life of depression and ill health before dying twenty years younger. Living in a Healthy City will help, but living in an equal city would help more.

Find out how long your neighbours live - Sheffield Health Atlas is on the Sheffield NHS site, along with advice on healthier living:

[sheffield.nhs.uk/healthdata/atlas.php](http://sheffield.nhs.uk/healthdata/atlas.php)

Equality Trust - How a more equal society is healthier in every way and what you can do about it:

[equalitytrust.org.uk](http://equalitytrust.org.uk)

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# COUNCIL AXE.

WHAT'S REALLY GOING ON AND HOW TO AFFECT IT.

PAGE SEVEN.



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VARIOUS DIGNITARIES ANNOUNCING THE VERY REAL  
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BRITAIN SOON.

The Government are helping to prepare us for this event  
by advertising for scapegoats and grasses and it doesn't  
look like they are too fussed about the quality of leads  
either.

- Do you own more than one mobile phone?
- Do you put fertiliser containers in your bin?
- Do you take photographs?
- Is your behaviour unusual in any way?
- Have you seen anyone looking at security measures –  
CCTV etc?

For me, the answer is yes to all of those.

I have had at least three mobile phones on the go at  
once with different tariffs and numbers for different usages.

I must confess to having used lawn improver in the past and  
yes - I binned the packaging.

I'm always taking photographs in public places of things  
I find amusing or interesting and that's just one of the  
ways that my behaviour is unusual (though why any self-  
respecting terrorist wouldn't just use Google Street View...).

I used to work in retail and, as a floor manager always  
on the look out for scallies, whenever I walk into a shop I  
automatically clock the security measures in place and  
assess their efficacy.

I don't think I'm a terrorist and am convinced I have no  
fanatical tendencies or even sympathies, but that's not for  
me to decide...

EXHIBIT A – transcript from a Police sponsored radio advert.

Female voiceover:  
How d'you tell the difference between someone just  
videoing a crowded place and someone who's checking it  
out for a terrorist attack?

How can you tell if someone's buying unusual quantities  
of stuff for a good reason or if they're planning to make a  
bomb?

What's the difference between someone just hanging  
around and someone behaving suspiciously?

How can you tell if they're a normal, everyday person or  
a terrorist?

Male voiceover:

The answer is: you don't have to.

That's right - the Police don't want us to assess whether  
something IS suspicious or not – they want us to think it's our  
civic duty to report people who are hanging around (!!!)  
and let them make the decision on the off-chance that they  
might actually be a terrorist, not just bored or one of the two  
million unemployed who are fed up being indoors.

EXHIBIT B – Taken from the Metropolitan Police website:

If you think you have seen something suspicious or  
you are unsure about somebody's activities or behaviour,  
however insignificant it may seem at the time, call the  
confidential Anti-Terrorist hotline on 0800 789 321.

Unusual activity or behaviour which seems out of place  
may be terrorist-related and anyone who notices such  
behaviour is being urged to pass on any information via the  
freephone hotline on 0800 789 321.

The language in these campaigns is so vague as to be  
almost useless.

I feel I'm able to make a reasonable call about this,  
but I wonder how many folk would have felt about the  
Asian (ooh, foreigner...) man (that looks like an extremist's  
beard...) in a cap (hiding his features?) and a pair of  
yellow trainers (unusual behaviour – could be construed  
as rebelling against society's norms...) who was hanging  
around (!) shops (!!) with a mobile phone (!!!) and then  
walked off when I approached him. THAT'S IT! – HE'S A  
TERRORIST! BURN HIM!! AARGH!!

I do hope that this is a genuine drive to inform, enlighten  
and raise awareness.

I do hope it isn't a way to increase fear, change  
legislation regarding civil liberties or distract the  
populous - keeping us looking away from the many  
things they'd prefer to be kept hidden.

I've just realised I'm now an author of some anti-  
anti-terrorism material. Where's that number again?

PAUL NEWMAN.

# AM I A TERRORIST?





LAST MONTH WAS THE 30TH ANNIVERSARY OF MARGARET THATCHER COMING TO POWER. SHE ONCE SAID: "IF A MAN GETS THE BUS AT THE AGE OF 26 THEN HE IS A FAILURE." I'M 26 IN TWO MONTHS AND I DON'T OWN A CAR AND I DON'T HAVE A DRIVING LICENCE. TO BE CONSIDERED A FAILURE BY MAGGIE THATCHER WOULD BE A GREAT ACHIEVEMENT IN MY LIFE.

I see her de-regulation of the financial markets in the eighties as one of the fundamental reasons why our financial system is in such a shambolic state at present. The idea that the market will right itself must now be cast into the fire along with the staunch laissez-faire economic management that George W. Bush used so dolefully while he presided over the American economy like a sloth. He learned from the great footsoldiers of Reaganism, such as Dick Cheney and Donald Rumsfeld. Such doomed notions that a market based on false profiteering and risk-taking will ultimately correct itself sounds almost like a paean from George Orwell's darkest stories of political sublimation and collusion.

What we must learn from this episode is that government must play a firm role in regulating the financial behemoths that are now so bewilderingly at their knees. That the 'City', the square mile in London where historically all the great financial institutions have had their bases, is responsible for a quarter of the country's income is striking alarm bells in most quarters who realise this. That the City earns as much money in a year comparable to small countries such as Sweden, Ireland, and even Switzerland, is astounding.

Did earn, is a better way of describing it. When the waves from this catastrophe eventually settle, it is the young people in this land who will have to pay for the greed of their elders' mistakes. They will pay with higher taxes, year-on-year, and then cuts to public services such as schools and hospitals will become graver every month. It has already begun: New Labour's great school building project is in tatters. The only positive to glean from this is that the folly of the National Identity card scheme will be rent asunder. So it's not all bad news.

The main blunder from all this, I fear, is that a great number of countries across the globe are pumping billions and billions into the world economy in a bid to create credit. Fools. A preternatural lust for unsustainable credit is what got us into this mess. Only when people start to live within their means and save and create capital (meaning actual, existing money, not borrowed money) will this global catastrophe be fixed. The average Chinese household saves approximately 30% of their income, in comparison to -0.4% of Americans. The Chinese government saved half of its income last year. Half. The pendulum is swinging and the West is on the wrong side of it.

Just as the last century came to be known as the American century, by the end of the 21st century China will be the prevalent world power. And yet I fear that the world will be a darker place for this, with the liberties and basic human freedoms that we take for granted diminished greatly by that point. We may lament the British-American axis of capitalism, but it is far more preferable to what lies ahead.

FRASER BAYES.

# THATCHER.



# The Pomona

255 Ecclesall Road, S11 8NX

Friday June 5th  
Battle Of The Bands Heat 1  
  
Soul Shredder, The Hangin' Men,  
Funkotics, Marc Miranda.

8pm - Late  
Free Entry

Saturday June 6th  
It's Soul Good  
  
Tony Barracrough playing the best  
in Soul, Motown & Northern.

9pm - Late  
Free Entry

Friday 12th June  
Battle Of The Bands Heat 2  
  
The Child, Supernova Bandits, This  
Childhood Story, The Sharrow.

8pm - Late  
Free Entry

Saturday 13th June  
Cinemaphonic

Dj Prince plays electro soul  
all night long.

9pm - Late  
Free Entry

Friday 19th June  
Friday Night Live  
  
Troika, Pretty Ripped, Bullett.  
  
8pm - Late  
Free Entry

Saturday 20th June  
Battle Of The Bands Heat 3  
  
Big Chief Humming Bobbar, The Red  
Shark, Pearl Choker, End Of Eternity,  
Echo Fall.

8pm - Late  
Free Entry

Saturday 27th June  
Jack Off  
  
Dj Mikko returns from the grave !!!  
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from Murk, Deep Dish, Todd Terry &  
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SAT 6TH JUNE  
**KALENKO**

THURS 11TH JUNE  
**BEAR HANDS**  
NORTH OF WATFORD + ALL THE DAMN KIDS + THE BASEMENT PROJECT

FRI 12TH JUNE  
**IRONIK**  
BEAT BANDITS + K-DOT + J-JAY

FRI 19TH JUNE  
**THE YEAH YOU'S**

SAT 20TH JUNE  
**PLAYGROUND MAFIA**  
THE VIOLET MAY + J YEZZA & NEM + THE CAPAROS

THUR 25TH JUNE - THE GIG CARTEL PRESENTS...  
**SAM ISAAC**

FRI 26TH JUNE - PLUG SOUNDCLASH PRESENTS...  
**STAINLESS**  
ELECTROSEXUAL + THE MATADORS + FRONT ROOM WRECK

SAT 27TH JUNE  
**JME**  
REMY & COCO + STEEL CITY CARTEL + ALIBI (BEAT BANDIT)

THURS 9TH JULY  
**CHIEF**

SAT 11TH JULY - PLUG SOUNDCLASH PRESENTS...  
**SECTION 60**  
DISCOKISS + KARTICA + THE LEGION

WED 15TH JULY - THE GIG CARTEL PRESENTS...  
**MAGAZINE**

SAT 18TH JULY - PLUG SOUNDCLASH PRESENTS...  
**THE UNFORTUNATE INCIDENT**  
LA FOLIE + THE CARTELS

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**THE LITTLE COMETS**  
FLYING SQUAD + RISKY HEROES

SUN 30TH AUG - THE GIG CARTEL PRESENTS...  
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**THE MEN THEY COULDN'T HANG**  
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# NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

## US AND IRAN HIT IT OFF AT DIPLOMATIC FUNCTION

Barack Obama's attempts to thaw relations between the US and Iran took an unexpected leap forward yesterday when two of the nations' most senior political figures "really hit it off" over lunch.

The breakthrough - which was as surprising for the disputing nations as it was for the wider international community - came at around 1.30pm in the cafeteria of the UN headquarters in Washington. Susan Rice, the American ambassador to the UN, was wondering aloud whether to go for the poached salmon with fennel sauce or the Moroccan lamb stew when Mahmoud Ahmedinejad, the Iranian president, called from his position down the queue that he'd "heard good things" about the salmon. Despite later admitting to an "instinctive wariness" of any claims made by the head of a rogue state, Rice cautiously decided to take up Ahmedinejad's recommendation.

Sources within the UN confirm that the American was so "delighted" by the salmon's delicate flakiness and subtle seasoning that she could not help but register her approval during an encounter with the Iranian president during a plenary session after lunch.

British diplomat Sir Nigel Sheinwald was sitting with Rice when the conversation started. "It was actually Ahmedinejad who spoke first," said Sheinwald, who plumped for the lamb stew.

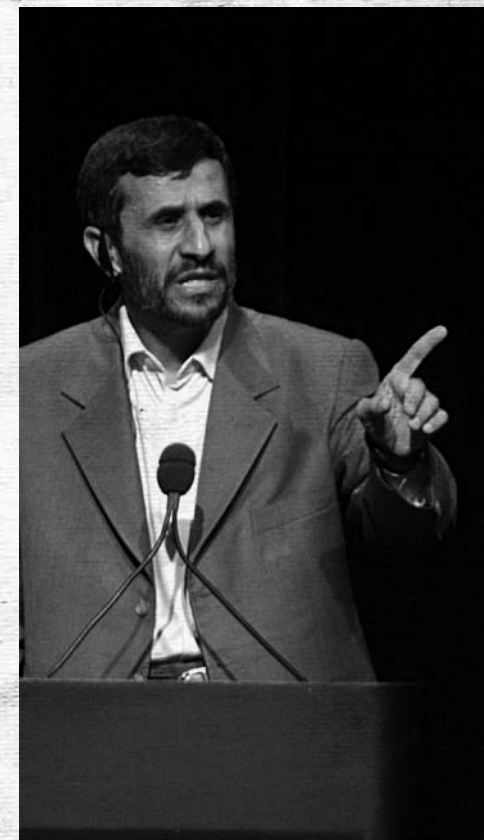
"The Iranian fellow leaned over during the Tongan president's address and said, 'I told you it was good, didn't I?' I think the American was a bit reluctant to get chatting at first, what with the 20-odd years of diplomatic enmity and all, but once they got going, I couldn't get a word in edgeways."

No Quarter asked whether the unexpected goodwill caused by the well regarded fish dish might lead to further dialogue between the two countries, with a view to halting Iran's nuclear ambitions and downgrading America's arsenal of atomic warheads.

"Let's not get hysterical," replied Sheinwald.

President Obama was made aware of the news later that evening during his daily briefing with senior staff at the White House. Overhearing Ms Rice refer to "my man Mahmoud" in the corridor after the meeting, an alarmed Obama asked to speak to the ambassador in the Oval Office as a matter of urgency.

The outcome of this private conversation is as yet unknown, although sources suggest that the President later asked aides where he could get hold of the number for the UN's catering division.



## UK GOVERNMENT'S REFUSAL TO NEGOTIATE WITH HOSTAGE TAKERS 'SERIOUSLY FLAWED', CLAIMS HOSTAGE

The UK government's refusal to negotiate with hostage takers on the Pakistan-Afghan border has been denounced as "ill-conceived" and "seriously flawed" by the British man currently being held hostage.

The comments were made yesterday by Peter Southall, a 37 year old charity worker from London, when he briefly managed to spit out the rolled up sock stuffed in his mouth by his captors. Southall criticised the government's repeated claims that the UK does not negotiate with terrorists, saying it had more to do with stoking up public support at home for Gordon Brown's ailing administration than defending a superior moral code.

"This policy blithely disregards both the complexity of the situation on the ground in this part of the world, and the dire situation many hostages find themselves in," said Southall, in between fits of coughing up blood from internal injuries sustained during the fortnight he has so far spent chained to a radiator in his kidnappers' headquarters. "While it is understandable that the West must take a robust line with these groups, such grandiose statements have more to do with being seen as a guardian of the safety of British citizens rather than taking action actually to keep them from harm."

Sobbing after hearing footsteps outside his unlit basement cell, he added: "I urge the Prime Minister, the Foreign Office, MI5 - whoever - please, please do something."

A Downing Street source said that the government was doing "all it could" to secure Southall's release. When pressed on whether this included doing the one thing that might actually put him in with a chance of being released, the official refused to comment.

In the Afghan mountains, far away from Whitehall, Southall was also unavailable for further comment, due to having been beaten unconscious for the third time in 24 hours.

US AND IRAN "REALLY HIT IT OFF" - HOSTAGE CRITICISES UK HOSTAGE POLICY.



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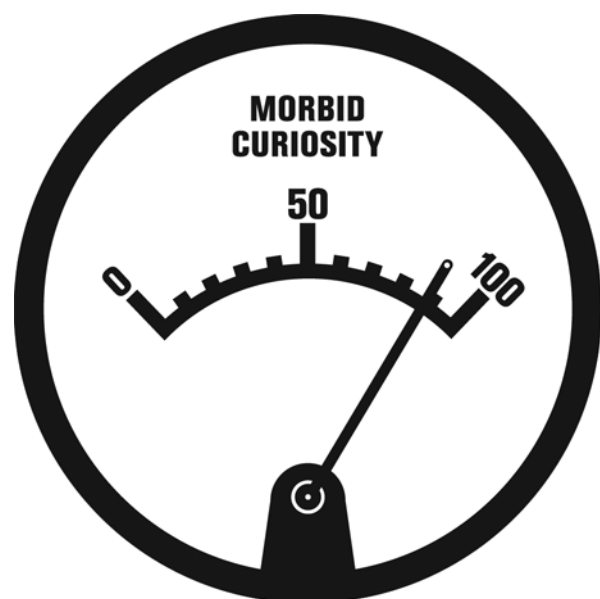
### POETRY EVENTS

9th June - Spoken Word Antics at the Red Deer, 8pm start, featuring guest poet Joe Kriss £2

10th June - Carol Ann Duffy, the Poet Laureate. St George's Lecture Theatre - FREE. To reserve seats go to [sheffield.ac.uk/new-ground](http://sheffield.ac.uk/new-ground)

16th June - Word Life @ Café Euro, Hosted by Joe Kriss, Feature musicians+ poets + Open Mic. £2

[myspace.com/wordlifeuk](http://myspace.com/wordlifeuk)



## THE THIN LINE.

There were two lots o' lads in T' Manston car park,  
One lot local and t'other - someone reckoned -  
'Ad legged it over from 'Alton Moore,  
Tanked up and giving it t' blah, blah, blah.  
Spenner's girlfriend said they were druggies,  
Screggers, council-wallahs. T' law piled in -  
Two meat vans and a dog van - so punctual  
You might think they were bettin' on a riot.  
It were past 10.00. Chris 'ad been 'ard at it  
Since 6.00. He'd nipped out for a fag and a breath  
Of 'is second wind when he saw two coppers  
'Ad got one lad belly down amongst t' grit  
And broken pop bottles while another  
Took a running kick at t' cub's 'ead  
Like he were attempting a conversion.  
Our officers of t' peace didn't take kindly  
To an audience and soon enough t' strong arm  
Were bearing down on Chris with some words o'  
caution.

Chris said he would've laughed in their faces  
But e'd had run-ins before and knew, too well,  
This weren't t' time or place to make  
Like a protest singer. So they dragged t' lad off  
Into t' meat van, and as Chris were walking  
Back up t' steps to t' tap-room he sez  
He could 'ear this pup screaming someat like  
'Get it out o' me, get it out o' me...'  
When I asked Chris what all that were about  
He looked at me like e'd 'ad enough chat  
And said that at my age it were time  
I started working things out for mi sen.

## MATT CLEGG.

MATT CLEGG'S PAMPHLETS, 'OFFICER', 'NOBODY SONNETS' AND 'EDGELANDS', ARE AVAILABLE FROM LONGBARROW PRESS: CONTACT BRIAN LEWIS AT [BRIAN.LEWIS@OPENWORK.UK.COM](mailto:BRIAN.LEWIS@OPENWORK.UK.COM)

## MY FIRST BABY.

I've carried books  
heavier than you

your nappied layers  
fit my hip

your grey eyes are flecked  
with reflected light

how do I hold you,  
I wonder, as I'm holding you

when your mother  
takes you back

you point your tongue  
little arrow

that is how you say goodbye

## IVY ALVAREZ.

IVY IS THE AUTHOR OF MORTAL (WASHINGTON, DC: RED MORNING PRESS, 2006). A RECIPIENT OF WRITING RESIDENCIES FROM MACDOWELL COLONY (USA), HAWTHORNDEN CASTLE (UK) AND FUNDACION VALPARAISO (SPAIN), HER POETRY IS PUBLISHED IN JOURNALS AND ANTHOLOGIES IN MANY COUNTRIES AND ONLINE. [IVYALVAREZ.COM](http://IVYALVAREZ.COM)

## LAND'S END.

The land is being eaten by the sea  
its bone softly dissolved  
by the choppy foam  
that inches up the coast.

Don't be fooled by its silent exterior,  
They are rioting  
under its grainy hue,  
gathering to banners  
of limestone, clay and slate.  
Some are thrown over the edge  
to the teeth waiting below.  
Crumbs strewn clumsily  
across the beach  
stand as eulogies for the unknown.

The moon watches over the ruins  
shivering and exposed;  
Its friendly darkness  
hides the shame of age  
tipping against the cliff,  
as the morning roars  
over the distance  
and into the mess  
of chalk  
pulling together in hope.

The tide slowly rises  
and buries those  
hanging within its steely grip,  
leaving each  
wondering about  
their own fate;  
The ones at the top  
are spreading rumours  
about floating,  
yet those close enough to  
taste the salt,  
know they will all be  
washed clean.

## JOE KRISS.

# WORDLIFE.



**FOR MANY PEOPLE, 'DOWNLOADING' IS A DIRTY WORD. IT CONJURES UP IMAGES OF UNWASHED, FOUL-SMELLING PIRATES WITH A GENERAL DISREGARD FOR THE MUSIC 'INDUSTRY', ILLEGALLY SQUEEZING AN ENDLESS STRING OF 1S AND 0S DOWN THEIR PHONE LINES FOR THEIR OWN SICK AMUSEMENT.**

I use inverted commas here because, in so many senses, the word 'industry' is becoming less descriptive by the day. The Myspace phenomenon coupled with the rise of downloading has simultaneously led to a gigantic leap in the number of people making music and a massive black hole in financial support for them. Every artist wants to be heard and every label boss is considering suicide.

But for thousands of people around the world, music is not an industry. It is not about contracts, board meetings, adverts, pie charts, billboards and television appearances. It is not about a nice physical package that you can softly caress and slip under your pillow at night. It is not about money – it is about sound.

With that and nothing else in mind, more and more people are giving their music out over the internet for free. NME would call this 'doing a Radiohead', but the idea has been around since the net started. I do not intend to address the thesis-sized debate about free music, 'devaluation' and copyright infringement here, but instead to discuss a viable alternative industry model that doesn't get enough press.

#### IN THE BEGINNING...

As with many things (including music itself), netlabels started with a gaggle of geeks testing the waters. People would make rudimentary beats on their computers and pass them between each other using peer-to-peer (P2P) software like Soulseek, building a community that offered constructive feedback and brotherly advice, all in the name of artistic improvement. Soon whole albums were available for download and centralised distribution hubs started cropping up. Thus was born the pompously-titled 'demoscene', a virtual land that offered endless possibilities for aspiring bedroom musicians and laid the blueprint for present-day netlabels. In essence, the idea was in no way an original one. In 1980, Californian punk label Epitaph started out as "just a logo and a PO box", a way to release artists on a one-off basis without taking ownership over future releases or assuming creative control. Earlier than this, Manchester's Factory Records turned heads by offering its bands no formal contract whatsoever. Both of these models involved money but only by necessity – vinyls and CDs are a financial burn that inevitably led Epitaph to enter the Warner Music Group and Factory to collapse into financial non-viability.

And now we reach the deal breaker – money. Both Epitaph and Factory would have gone in completely different directions if they had a tool as powerful as the internet at their disposal early on, because the founding ethos of most netlabels is essentially identical. Netlabels are little more than a logo and an inbox, with most constantly functioning at a small loss and few having any source of income. The artwork for Canadian post-rock band Godspeed You! Black Emperor's 2002 album Yanqui U.X.O. features a flowchart linking Sony, BMG (now owned by Sony), TimeWarner (Atlantic, Elektra, Reprise, EMI, Maverick) and Vivendi (formerly Vivendi Universal) with various arms production firms. I'm not about to go on a rant about the Military Industrial Complex in the 21st Century - my point is simply that the open-plan ethos netlabels adopt could never be exploited in that way. Once you take money out of the equation things ultimately become purer and simpler.

#### PROTECTION AND LIBERATION

The infrastructure of most netlabels gives the artist as much control as possible, providing a platform for talent that is not being heard elsewhere. Although almost all netlabels release music for free, there is still the ever-so-serious subject of licensing to be considered. The best way to protect a release is to use a Creative Commons licence, which stipulates how the music can be used by downloaders. For example, one of the most popular licences is Attribution-NonCommercial-ShareAlike, which states that the music can be remixed if it is attributed to the original artist and disseminated under the same licence, but that it can't be used for commercial purposes without permission.

When I spoke to San Francisco net artist Grammar about the Creative Commons movement he commented on the flexibility and liberation that it brings, especially in comparison to standard copyright laws: "Basically, it gives the artist the ability to choose their own rights and fine tune specific parts of a licence." So while the music is still free in every sense of the word, netlabel artists are protected from the vultures.

Speaking to label heads and artists alike, the trend towards referring to netlabel music as a liberation becomes immediately apparent. Arthur, head honcho at Lithuanian drum 'n' bass netlabel Impakt Records, told me that, with enough quality control, netlabels can be far better than their conventional counterparts. Grammar added that the spirit of experimentation is just as much creative as it is legal: "Without having contracts or much money involved, it opens the gates for more artists; in turn more creativity and many different styles emerge. I think, with the amount of netlabels and different artists that come out of them, it could really change things on a much wider scale for the entire industry."

#### GROWTH AND DISTRIBUTION

What started simply as an elite P2P community has inflated exponentially, with newer distribution methods taking centre stage. Most netlabels now use their own website or Myspace page as the main way of spreading music, while listeners are encouraged to pass the files around on forums or by using torrent software, another form of P2P sharing. The culture is slowly spreading further than dance music as well, with bands all over the world taking the lead to get themselves heard.

Unlike the sketchy 56kb connections we used to put up with, more and more people have access to cheap, high-speed broadband. Lord Carter, Minister for Communications, Technology and Broadcasting, recently called for internet service providers to offer 2 megabyte per second broadband connections to every UK home by the time the Olympics come to London in 2012. It takes less than a minute to download a track over a 2mps line. The potential is almost limitless.

If you want to explore netlabels I wholeheartedly recommend the following:

#### PLANET TERROR RECORDS

[myspace.com/planetterrorrecords](http://myspace.com/planetterrorrecords)

My label featuring dub, dubstep, hip hop and electronica. Just put out our 9th release.

**NET-LAB.**  
[net-lab.co.uk](http://net-lab.co.uk)

THE netlabel for up-and-coming dance of all genres, based in Brighton. Previous artists include iTAL tEK and Chevron.

**ACROPLANE.**  
[acroplane.org](http://acroplane.org)

Irish label specialising in electronica, dubstep and other glories.

**PEPPERMILL RECORDS.**  
[myspace.com/peppermillrecords](http://myspace.com/peppermillrecords)

Weird Canadian label. Acoustic guitars one minute, breakcore the next.

**DRIFT RECORDS.**  
[archive.org/details/drift](http://archive.org/details/drift)

Legendary but sadly-defunct electronica label. Check out drift002.

**CANNABITS RECORDS.**  
[myspace.com/cannabitsrecords](http://myspace.com/cannabitsrecords)

Brazilian label known for its massive digi-dub compilations.

SAM WALBY.

# NET-LABELS.





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## JUNE LISTINGS

|               |                                  |
|---------------|----------------------------------|
| Friday 5th    | Home Grown madness (DJ's)        |
| Saturday 6th  | Dig Deep (DJ's) & BBQ            |
| Sunday 7th    | Dirty Cheese (DJ's) & BBQ        |
| Tuesday 8th   | Midnights Summer Dream (DJ's)    |
| Friday 12th   | Dystopia (DJ's)                  |
| Saturday 13th | Sunshine Girls (DJ's) & BBQ      |
| Sunday 14th   | Tuffy Club Re-union (DJ's) & BBQ |
| Friday 19th   | Y Factor (DJ's)                  |
| Saturday 20th | Riddimtion (DJ's) & BBQ          |
| Friday 26th   | Like Breaks (DJ's)               |
| Saturday 27th | Lost Dog (DJ's) & BBQ            |

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CLUB PONY : 2nd Friday of the Month

Sheffield's BIGGEST independent Electro night. Its loved by one and all, electro// glitch// new wave// disco// interesting techno// post punk// anything that gets people dancing. Previous acts include: Paul Epworth, Casper C, The Proxy, DJ Feadz, Little Boots, Filthy Dukes, The Whip, Brodinski & more...



SUCKERPUNCH: 3rd Friday of the Month

The Legendary TUESDAY CLUB has teamed up with young upstarts, BASSFIRE to give you a spankin night of hip hop, house, breaks and beyond. With guest DJs representing the best in the scene, this monthly knees up is gonna blow up! KABLAM!



WONK: 1st Saturday of the Month Upstairs

Wonk is Bmore//Fidget//Ghetto//2Step//8bit//Breaks//TechnoTechnoTechno. Do you often find yourself with a hinkering for some fidgety/jacking/bassline wobbliness? Good good, because every 1st Saturday of the month, Wonk will be stinking out Upstairs DQ.

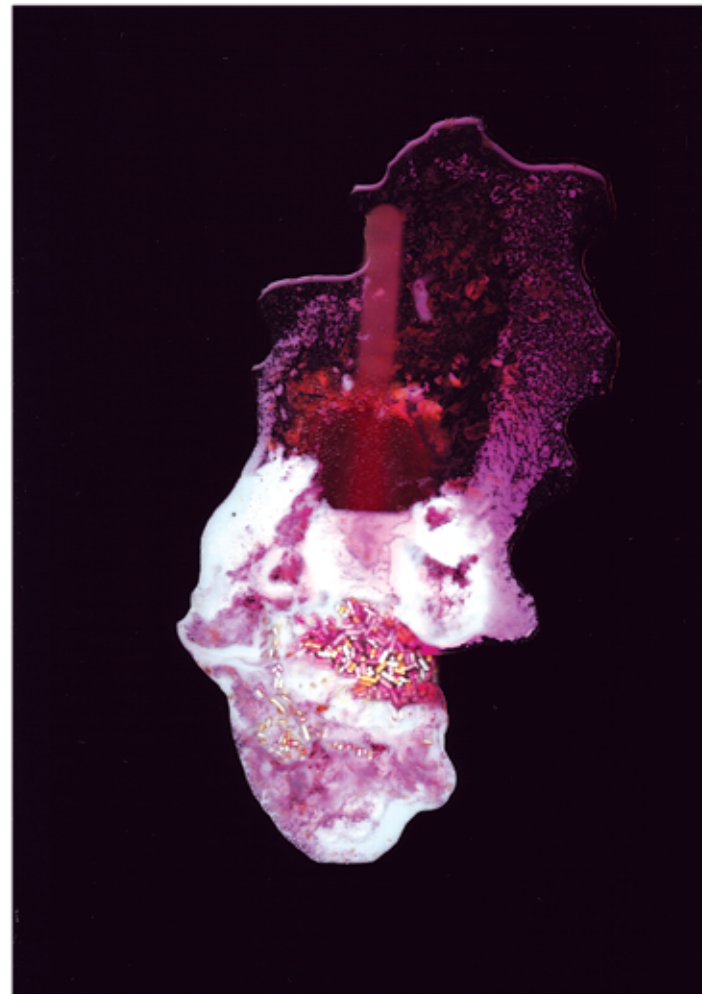


FRAGMENT: 3rd Saturday of the Month Upstairs

Fragment strives to be a place to provide quality electronic dance music for people to enjoy each month. The residents supply their take on the underground music scene of today. Focussing on lush deep house, techy melodic minimalism and phases of tribal techno... Previous guests - Electric Press, Burnski, Matt Cooper, Sona Sound, James Barnsley.

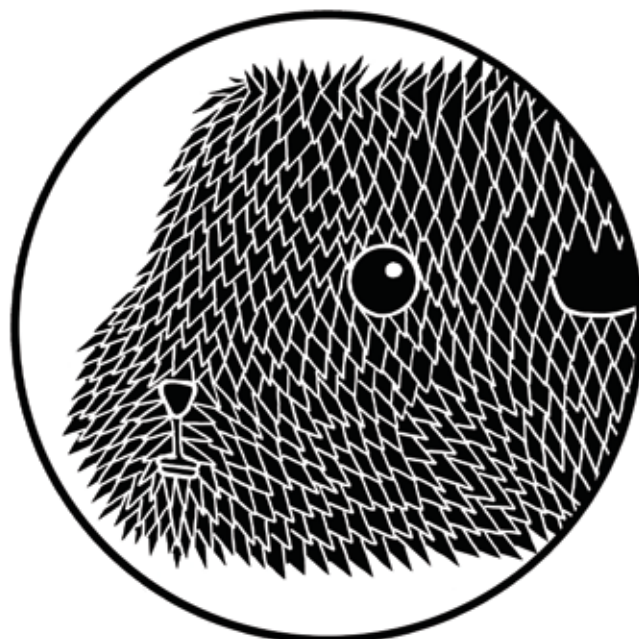
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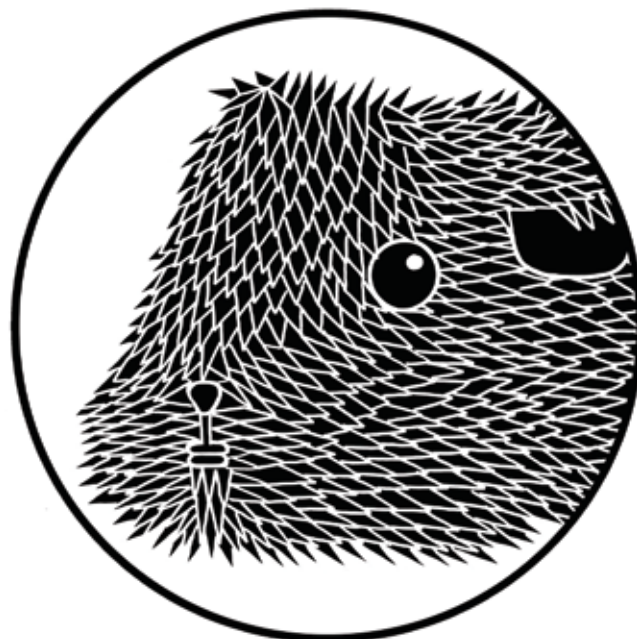


1

2

**DIZZY**

MARCH 1992 – AUGUST 1993

**PEPPER**

AUGUST 1993 – JUNE 1996

## THE PROS AND CONS OF PROS AND CONS

### PROS

1. YOU CAN DIVIDE KEY INFORMATION INTO CATEGORIES FOR AND AGAINST, THEREFORE MAKING YOUR DECISION EASIER TO MAKE BASED ON A POSITIVE OUTCOME.
2. IT IS EASIER TO DIGEST COMPLICATED INFORMATION WHEN ALL THE DECIDING FACTORS ARE VIEWABLE AT THE SAME TIME.
3. COMPARING POSITIVE AND NEGATIVE REASONS FOR MAKING A DECISION ENCOURAGES DEBATE, WHICH CAN ULTIMATELY LEAD TO THE CORRECT, SENSIBLE ACTION.
4. OTHERS CAN HELP YOU MAKE YOUR LIST, BRINGING TO LIGHT FACTORS YOU MAY NOT HAVE ALREADY TAKEN INTO CONSIDERATION.

### CONS

1. IF THERE ARE THE SAME NUMBER OF PROS AS THERE ARE CONS, IT RENDERS THE LIST USELESS.
2. BY THE TIME YOU HAVE FINISHED MAKING YOUR LIST, THE OPPORTUNITY TO MAKE A DECISION MAY HAVE ALREADY PASSED YOU BY.
3. INSTINCTS ARE ALWAYS BETTER THAN REASON.

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NOW  
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*Special Offer*

WAS  
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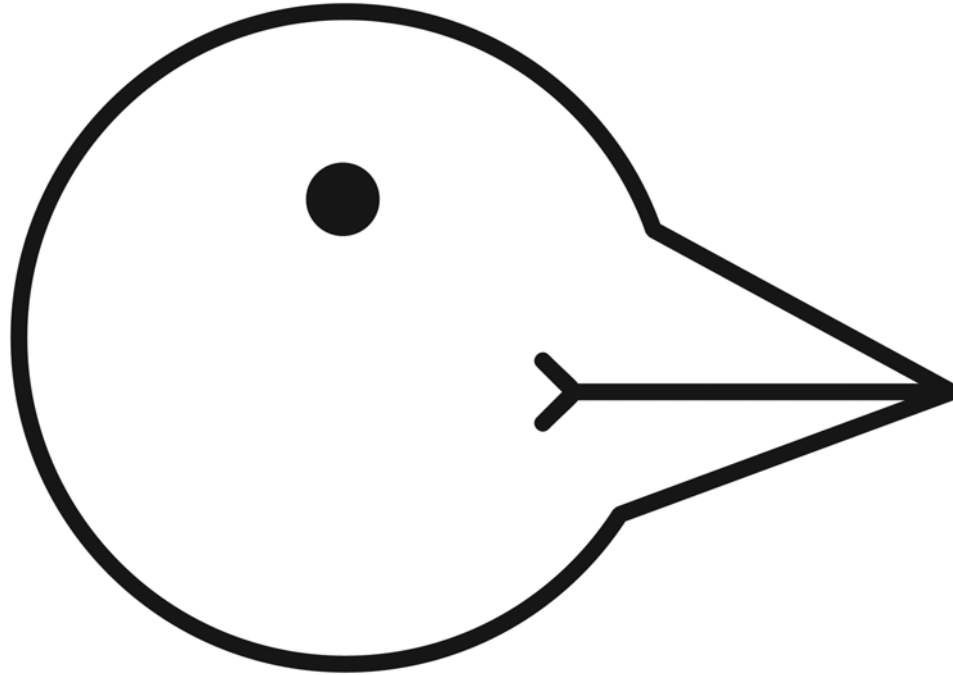
NOW  
**MINE**



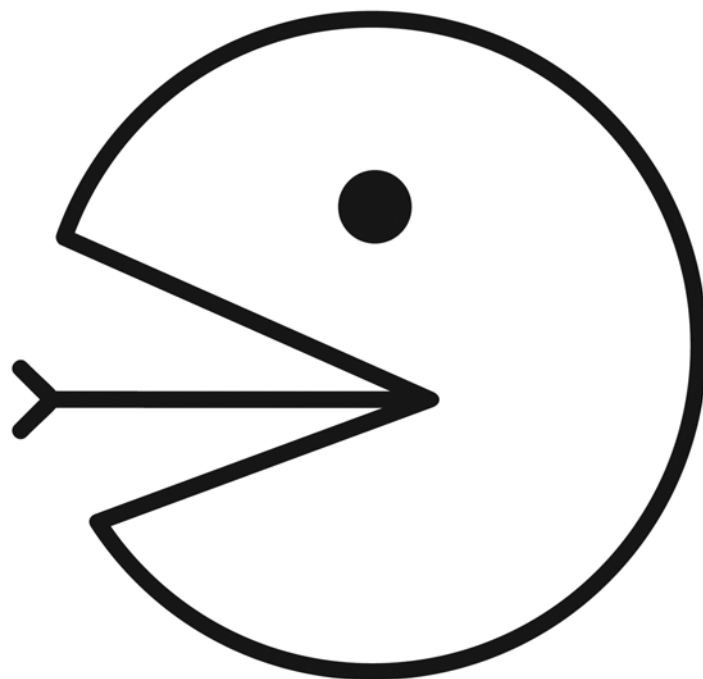




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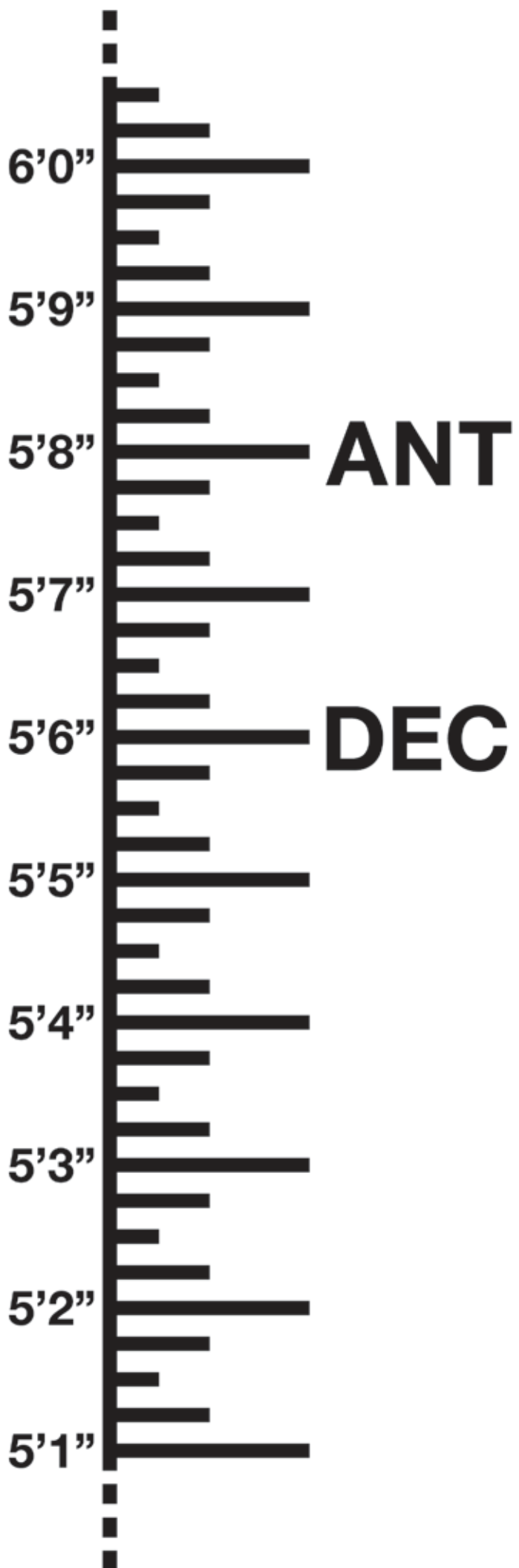
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I FIND MYSELF WANDERING THE STREETS LATE AT NIGHT OFTEN. FOR YEARS NOW I'VE SEEN A SERIES OF ACE STICKERS THAT HAVE ALMOST SIGNPOSTED MY DESIRE LINES THROUGH TOWN.

IN FACT, I MENTIONED THEM IN THE VERY FIRST ISSUE. IT'S TAKEN ME THE BEST PART OF TWO YEARS, BUT I'VE FINALLY TRACKED DOWN THE ENIGMATIC MR. BIRDSEED TO DECORATE OUR PAGES.

SOME SMALL APOLOGIES TO THE DOODLE FANATICS, THIS IS TECH DESIGN USED AND ABUSED FOR COMEDIC EFFECT, BRILLIANTLY. JON IS CLEARLY A PROPER ARTIST, HE ATTACKS ALL MEDIA WITH A D.I.Y. STYLE I FIND INSTANTLY ACCESSIBLE AND FUCK FUNNY, AND EVEN THOUGH CLEARLY TECHNOLOGY IS INVOLVED ALONG THE WAY, HIS PROCESS HAS A HANDMADE AND UNIQUE FEEL THAT I THRIVE OFF.

OVER TO THE BIRDSEED.

NT: BASICS, PLEASE. WHAT STARTED YOU MAKING THINGS?

JON: Short story long - making stuff, it's been on and off for years. I was really into technical drawing as a kid. Diagrams and stuff. When I wasn't drawing cross-sections of a tank, I'd be building with lego (many tanks). I loved rainy days at primary school because you were made to stay in and draw or build with lego. Absolute win win! I miss the rain on the windows and the lights on in the day and sharing felt tips and stuff.

At secondary school, your life was made hell by angry bullies if you showed any signs of being good at or interested in anything. I quickly lost all confidence. I wasn't culturally ready or confident enough for the art course I did after leaving school and I really just faded into the background, hoping nobody would speak to me. I took graphic design because it seemed a million miles from being intimidated at art college. Learning about design, doing experiments, implementing ideas and learning about restrictions and what it was to break them, I suddenly found art for myself again, which I think is the best way - when you find it for yourself.

NT: CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

JON: Everything always starts with an idea. To an extent you can let the idea alone dictate what the work will look like but most of the time, especially with graphic design, the end result is the only thing that counts for people. Books are judged by their covers. So for me, it's 50/50 between a good idea (only going ahead with the idea if it will look good in the end) and mixing the idea with the right stylistic route. I don't tend to write anything down, I just have it all stored in my head. I've got loads of projects going on at once. I can't concentrate and focus on one for too long, so I change and do a totally different one. That's one good thing about a set design brief - I'm forced to stay on one project and finish it. Sometimes deadlines are good.

NT: WHERE DO YOU GET YOUR INSPIRATION FROM?

JON: Anybody who's making interesting stuff with no money. I'm inspired by people who put their heart on their sleeve, when somebody's a nice person. You can always tell when somebody has put love into what they're doing. Watership Down. Chocolate crispy buns. The wise words 'just do it yourself'. Loads of coffee. 6 packets of pickled onion monster munch and going for walks and not coming back till your ipod dies.

NT: TOOLS. WHAT DO YOU USE REGULARLY AND WHAT'S YOUR FAVOURITE?

JON: I use loads of computer programs. They all work at the same time and most bits of work have been in 3 different programs by the time they're done. I found them all really frustrating to learn, apart from Photoshop, which I picked up easily.

My favourite tool is a scanner. It's witchcraft to me. It's like Tron - real world stuff gets transported into a computer with a beam of light. If you prop a scanner upright it becomes a camera too! I can mess around with a scanner forever and not get bored. I use the heat made by the scanner beam to melt ice lollies and make melting animations from the scans it made. I need to get a fucking life.

NT: WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

JON: Getting back to drawing with recent stuff is like being a kid again. The last few projects I've done I've just drawn and scanned and used as they are. Seeing the hand of whoever has created the work is so nice to see. The next stage for me is leaving mistakes in the work. It goes against a lot of things, but feels right. I've suddenly got into comics. It sounds sad, but I've found this new world, and every page has loads of mistakes. Little bits overlapping and stuff. I need to get a fucking life again.

Other media: I really like photography of forests and woods and stuff. Sometimes a photo can really capture what it's like to be lost in a forest. Also stickers on the street. Whenever I felt dark I would put a sticker up saying how I felt. I was getting things off my chest when I had nobody to talk to. The fact that some other people began to notice them is crackers. I hoped that for the right kind of person, they would make sense. If anybody stopped me on the street while I was putting one up, I could never explain to them what they meant through embarrassment.

NT: HOW DO YOU SPEND YOUR DAYS?

JON: I only really start working on stuff after 5pm or 6pm. That's the time I feel most comfortable doing stuff. Then work through the night. I can't seem to concentrate on anything properly in the day. I've had meetings the next day, looking totally fucked, and it doesn't go down well. The gap between a twix.

NT: OUT OF YOUR RECENT WORK, WHICH PIECE HAVE YOU ENJOYED MAKING THE MOST?

JON: Probably this anatomical 'average person' diagram thing I did for a compilation CD. I just drew it and scanned it in quite easy, in bits. It's the first thing I've properly drawn. I just thought; "oh my god, I can do this! Anything's possible!" I think I managed to find a good mix between art and design.

NT: HOW HAS YOUR ART EVOLVED OVER TIME?

JON: I think I've grown in technical competence, but there's still things I did two years ago that I think "Jesus, why did I think of that?" and I couldn't think of it today. It's not rare these days that people occupy a place between artist and designer. Sometimes it works against you, because it looks like you're less of a graphic designer, because you are doing your own self-initiated projects. It's extremely rewarding when somebody likes the job that you have done for them. The holy grail for a designer is as simple as a client having respect for your decisions, when people know what to expect and only work with you if they're into what you're about. Which is more than half the battle.

NT: HOW HAS ART IN GENERAL CHANGED SINCE YOU STARTED?

JON: God, the internet's had a massive impact on what people can get to look at. Being up in Sheffield, it is a bit detached sometimes, so the internet's great for getting your fair share of good stuff. While it's not like seeing the work in real life, and it's often out of context, it's better than nothing.

NT: WHAT ARE YOU CURRENTLY WORKING ON?

JON: At the moment I'm doing a logo, finishing a poster for somebody and drawing all the guinea pigs I have owned throughout my life. I'm working up a Mr Kipling production line diagram showing the stages of making a Bakewell slice. It would make a great mini comic thing. I'm painting histograms of my favourite things. I'm also doing a guide on how to have a crap properly. It's good fun writing it. I'm gonna put it up in toilets, out and about. There's an ongoing 'instruction drawing' project that I need to get as many people involved with as possible, and a FIFA season is under way on my PS3.

NT: ANY TIPS ON HOW TO SURVIVE MAKING MONEY OFF YOUR ART? DO YOU FIND IT IMPORTANT?

JON: I'M ABSOLUTELY SKINT! Don't listen to a word I say! The bread line is a crumb...

NT: WHAT DO YOU DISLIKE IN ART?

I dislike massive art manifestos. Rambling bollocks statements with big words and little or no work to show for it.

NT: WHAT MAKES YOU SMILE IN ART?

Alot of the same things that inspire me, but I've also had loads of fun with collaboration. Bouncing ideas around with my pal Lee is the most fun I've ever had working. Things can come about from nothing, from just joking around. Finding a random sticker in a place you least expect it always raises a smile. I like hidden meanings in stuff - I like having to work stuff out for myself and having my own interpretations.

NT: GOOD ADVICE YOU WISH YOU'D BEEN TOLD EARLIER?

I was, and still am, somebody who struggles with confidence. I really wish I'd been told that it was ok not to be part of an art or design community, and that you can produce work by yourself. You can get it out there, on your own. It's obvious to me now, but for ages I felt like I had no right to make stuff because I wasn't a part of anything. "Do it yourself".

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## Refugee Week in Sheffield

Sheffield has a long tradition of welcoming people who have been forced to flee violence or persecution at home.

Some refugees arrive in the city via the United Nations Gateway Refugee Resettlement Programme; others have undertaken traumatic and hazardous journeys to get here. Sheffield recently declared itself the UK's first City of Sanctuary, and hosts many refugee and community organisations that offer support and advice.

The aim of Refugee Week is to acknowledge and celebrate the contribution of refugees to the UK. Refugee Week in Sheffield is the result of collaboration between Sheffield City Council, Northern Refugee Centre and local refugee support organisations. Refugees and asylum seekers have played a big part in drawing up this programme of events to celebrate Refugee Week 2009, and we hope that future Refugee Week events will be run entirely by refugees and asylum seekers living in Sheffield.

We are grateful for the support of Sheffield City Council, Priority Properties (North West), United Property Management, Angel Group and the International Organisation for Migration

### Saturday June 13th

10am-6pm **"Together in Sheffield"** and Refugee Week launch. The Lord Mayor of Sheffield launches Refugee Week 2009 with a concert of music, dancing, martial arts and a video exhibition by IOM. Devonshire Green, Division Street, S1. Contact: Oustara: 07944551004; oustara@hotmail.co.uk

### Monday June 15th

1-4pm **"Let's go fly a kite"** - join Sheffield Conversation Club for a fun afternoon flying kites. Mount Pleasant Park, S7 1BA. Contact: Dianne Patterson conversation@dianrepf.co.uk

5.30pm **"Congo - DRC, The Silent Genocide"** - screening of a documentary, "The Greatest Silence: Rape in the Congo", followed by discussion about the consequences of this ongoing war. Library Theatre, Surrey Street, S1 1XZ. Admission free. Adults (19+) only. Contact: James Karadi, "Africafire": africafire1@yahoo.com

continued over >

**"Grow Your Own"** (13.15 and 16.15 showings). Comedy about refugees working on an allotment. Showroom Cinema, Paternoster Row, S1 2BX. Box Office: 0114 275 7727

### Tuesday June 16th

**"Grow Your Own"** (15.30 and 20.30 showings). Comedy about refugees working on an allotment. Showroom Cinema, Paternoster Row, S1 2BX. Box Office: 0114 275 7727

7.30pm **New Drama by Side by Side theatre group** plus: Salsa dance group and Swahili Centre fashion show. Library Theatre, Surrey Street, S1 1XZ. Entrance free - donations welcome! Contact: Shuna Beckett: 07909 762712; http://www.squarecirclearts.co.uk/

### Wednesday June 17th

1-4pm **"Living Library - True Stories of Escape"** - Come and meet local refugees talking about their experiences. Talking books that actually talk back! Central Library, Surrey Street, S1 1XZ. Contact: Dan Marshall dan.marshall@sheffield.gov.uk 0114 293 0006

continued over >

**"The Visitor"** (13.15 and 16.15 showings). Film about a friendship between an American professor and an illegal immigrant couple. Showroom Cinema, Paternoster Row, S1 2BX. Box Office: 0114 275 7727

7pm **"Voices in Exile"** - listen while the voices in exile talk us on a journey illuminating in poetry and prose the extraordinary hope that shines through adversity. Quaker Meeting House, St James Street, S1 2EW. Contact: conversation@dianrepf.co.uk

### Thursday June 18th

8.30am-4.30pm **"Community Cohesion"** - conference for schools, communities and those working with refugee and asylum-seeking children. Holiday Inn, Victoria Station Road, S4 7YE. Contact: East Sage, Ethos: Miracoli & Traveler Achievement Service (EMIAS) - 0114 2506888, 07733 904617; haid.sage@sheffield.gov.uk

10am-2.30pm **"Every Migrant Matters"** conference organised by South Yorkshire Refugee Forum and Sheffield Hallam University, Lecture Theatre, Owen Building, City Campus, S1 1WB. Contact: Rasmila: 07785988342; rasmila.rasmila-west@nrcentre.org.uk

continued over >

### 12.30-2.30pm Launch of "Women's Voices"

**poetry book**, featuring poetry and stories by refugee women. St Matthews Rooms, Carver Street, S1 4FS. Women's Conversation Club: 07788998342; radmila.fortune-west@nrcentre.org.uk NB: This event is for women only

**"The Visitor"** (15.30 and 20.30 showings). Film about a friendship between an American professor and an illegal immigrant couple. Showroom Cinema, Paternoster Row, S1 2BX. Box Office: 0114 275 7727

7pm **"Asylum Dialogues"** - live-fire theatre and Actors for Human Rights present stories of friendship and solidarity between British people and those seeking sanctuary here. Upper Chapel, Norfolk Street, S1 2JD. Tickets: £6. (free for unwaged). RSVP: actorsnorth@icandfire.co.uk. Cash payment on the door. More info: www.icandfire.co.uk/after Contact: www.icandfire.co.uk

continued over >

### Friday June 19th

10am-4pm **Presentation of Training Awards** - to service users. Live acts & music featuring service users from Refugee Support, Community Training Service, Burngreave After School Study Support Project plus other community based acts. Food & refreshments, children's entertainment. SADACCA, 48 The Wicker, S3 8JB. Admission Free. Contact: Barry Brown 0114 2675250; Barrington.Brown@msl-online.org.uk

11am-2pm **"Let Them Work"** celebration - trade unions and refugees together. A regional event with dancing, music, and lunch provided. Wheeler Hall, Cathedral Conference Centre, St Anne's Street, Leeds LS2 1BE. To book a place contact tom.willie@refugeecouncil.org.uk, 07776 203 404

12-5pm **Conversation Club at the Botanical Gardens** - join us for stimulating conversation, cultural exchange, films, kite flying and international food. Botanical Gardens Thompson Road entrance, S10 2LN. Contact: Dianne Patterson conversation@dianrepf.co.uk

continued over >

7pm **"World Over 2009 Concert"**: A night of international music, art and dance to celebrate Refugee Week 2009, in aid of ASSIST www.assistintheatre.org.uk, Montgomery Hall, Surrey Street, S1 2LG. Tickets available (£5 flat rate) from: www.wegotickets.com Contact: Dan 07854955456; assist\_email@hotmail.co.uk

### Saturday June 20th

11am-2pm **"Different Pasts, Shared Future"** - Gateway refugees celebrate Refugee Week alongside the wider community in Sheffield with entertainment, cultural dances and songs, food and life skill share and a Gateway football tournament. Venue: Burngreave Vestry Hall, 2 Burngreave Road, S3 9DD. Admission free. Contact: Joseph G. Walker: 07853252160; jimwalker2003@yahoo.com or Alok Bazzie: 07954163365; Messayin2002@yahoo.com

2.30pm-3.30pm **"The World came to my library today"** - discover where in the world many of your favourite things came from - a story and activity session for ages 6-12 years. Central Children's Library, Surrey Street, S1 1XZ. Contact: Lesley Docherty 0114 273 4734; lesley.docherty@sheffield.gov.uk

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### Exhibitions, Displays and Events

**"Reading Escapes"** - a special collection of books about, or inspired by, refugees and the idea of escape. This will be placed in the central library for people to borrow from. Location: Central Library, Surrey Street, S1 1XZ.

**"Diversity in Volunteering - a celebration"** Photo exhibition highlighting the contribution of volunteers from diverse backgrounds giving their time to help charities in Sheffield. Open from June 2nd, 9am-5pm weekdays. Location: Volunteer Centre Sheffield, The Circle, 33 Rookingham Street, S1 4FW. Contact: Rao Mahmud: 0114 253 6643.

### Saturday June 27th

**"You've got Talent"** - fashion and talent show for 8-18 year olds, 1-6pm at Croft House, Garden Street, S1 4BJ. Contact Rose Bazzie: 07757 491233

Sheffield Celebrates Refugees

http://www.sheffield.gov.uk/in-your-area/housing-services/new-arrivals/refugee-week?

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13 - 21 JUNE  
**Refugee Week**

2009





**JUNE 09**

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**DEATH BY SHOES**  
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**Tue 02 Jun 2009 OPEN DECKS NIGHT:** all genres welcomed to come along and spin some tunes Drs 8

**Wed 03 Jun 2009 ACOUSTIC ROCK:** Damon Downs (Midlands), Zeds Dead Duo (Sheffield), Tom Carpo (Sheffield), Ash (Sheffield). Drs 8

**Thu 04 Jun 2009 COUNTRY FOLK / LYRICAL / ROCK:** Young Minds (York), Curry Quiche (Rotherham), TBC () Drs 8

**Fri 05 Jun 2009 NORTHERN LIGHTS SOUL & MOTOWN VINTAGE VINYL DJ's**

**Sat 06 Jun 2009 PEACE IN THE PARK AFTER PARTY:** ACTS tbc Drs 8:30

**Sun 07 Jun 2009 CLOSED**

**Mon 08 Jun 2009 FREE JAM:** Open stage, backline and full PA. All talents and creatives welcomed. Drs 8

**Tue 09 Jun 2009 HIP HOP:** DJ MALATESTA & DROWNING DOG W/ THE RUBY KID

**Wed 10 Jun 2009 INDIE ROCK POP:** Featuring: SMUDGE (Manchester), The Fevers (Sheffield), Daniel Hough (Sheffield) Drs 8

**Thu 11 Jun 2009 BLACKLIGHT SESSIONS:** Promotions Live music and DJ's, an eclectic mish mash.

**Fri 12 Jun 2009 SUBVERT:** bass beats and bleeps doors @10 'til late...last entry 1:30.

**Sat 13 Jun 2009 MOSH'N'GO PRESENTS:** Live Rock-a-billy & Psychobilly bands with Rock and Roll DJ's to finish. Drs 8

**Sun 14 Jun 2009 WORLD MUSIC.** Che Guevara Birthday feat: El Mahico (Liecester), Alberto Balesteros (Barcelona), Andreas TBC (Italy),

**Mon 15 Jun 2009 FREE JAM:** Open stage, backline and full PA. All talents and creatives welcomed. Featuring: Jim Lithgow (Union Crack) Drs 8

**Tue 16 Jun 2009 Available**

**Wed 17 Jun 2009 ALTERNAIVE / GLAM POP / TANGO:** Greenville Canary (Sheffield), Here's To Tragedy (Nottingham), Socrates Johnson (Sheffield) Drs 7pm

**Thu 18 Jun 2009 PSYCHEDELIC/AMBIENT/COMEDY.** Blackest Rainbow presents (promoter): Pocahaunted (California), Sun Araw (U.S.) and TBC Drs 7

**Fri 19 Jun 2009 KARMA ALL STARS:** Themed Party Night... A random evening of quality tunes. Best dressed gets a prize! Spin off @ 9 – music til late

**Sat 20 Jun 2009 SKA / SKA PUNK:** Ska Crush (Liescester), Advantage Brass City (Midlands), TBC (), TBC () SKA DJ's til early. Drs@7

**Sun 21 Jun 2009 ROCK/ALTERBLUES:** Moonshine Crows (Hull), Electrosexual (Sheffield), TBC (), TBC (), TBC () Drs

**Mon 22 Jun 2009 FREE JAM:** Open stage, backline and full PA. All talents and creatives welcomed. Drs 8

**Tue 23 Jun 2009 Available**

**Wed 24 Jun 2009 ALTERNATIVE / INDIE / DISCO ROCK:** Hail to the Eskimo (Barnsley) Finest Hour (Cleethorpes), Last Days of Disco (Sheffield) and Keelix (Doncaster) Drs 7

**Thu 25 Jun 2009 POP PUNK ROCK INDIE:** A Story To Tell (Spalding/Peterborough), BlindShot (Northeast), The Insults (Shrewsbury), TBC (). Drs 7

**Fri 26 Jun 2009 PRIVATE PARTY**

**Sat 27 Jun 2009 PRIVATE PARTY**

**Sun 28 Jun 2009 PAUL PEARSON**

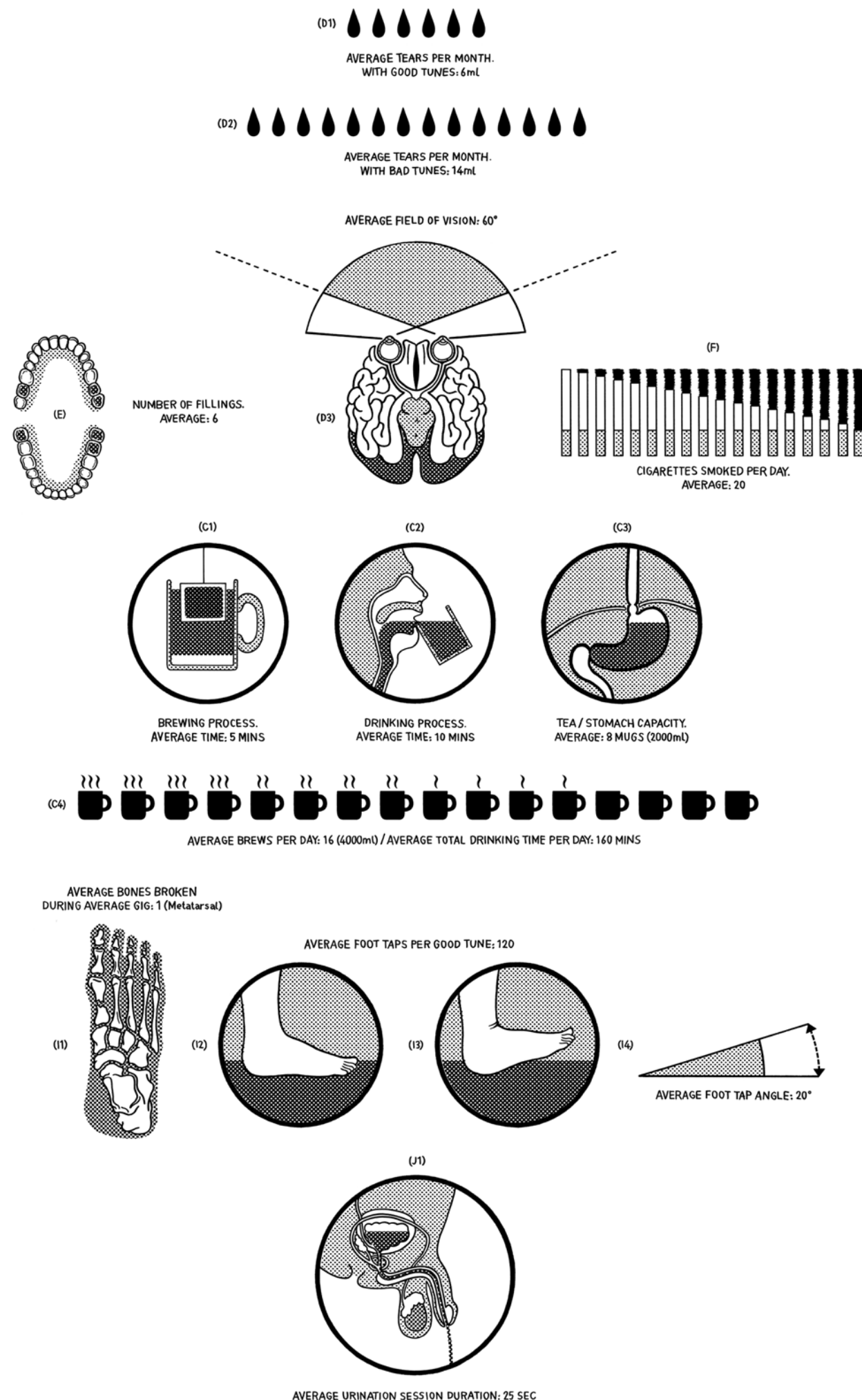
**Mon 29 Jun 2009 FREE JAM:** Open stage, backline and full PA. All talents and creatives welcomed. Drs 8

**Tue 30 Jun 2009 POST PUNK:** Fang Club (Sheffield), TBC (), TBC (), TBC () Drs 7



June 09





A: Straw



A: Straw/Food



A: Straw/Food/Hoppy



A: Straw/Food/Hoppy/Cage



Z: Straw



Z: Straw/Food



Z: Straw/Food/Hoppy



Z: Straw/Food/Hoppy/Cage

A REALLY STRONG SOUNDCHECK FOR YOU THIS MONTH INCLUDING REVIEWS OF THE FIRST ORIGINAL MUSIC FROM DJ FOOD IN EIGHT YEARS, INCREDIBLE BEATS FROM AVANT GARDE FRENCH HIP-HOPPERS YOGGYONE AND AN EXCLUSIVE WORD FROM NINJA TUNE'S ACOUSTIC MAESTRO FINK .

If you haven't already had a look, take some time to read our editor, Sam Walby's article on net-labels. This is a topic of much debate and of great significance - it has us splitting hairs and swapping thoughts on a regular basis but the point here is that future of music and how we access it is very much in our own hands. The ethical and economical debates about free music sharing have in fact raged on for many decades. We are by no means the first generation to 'steal' music. I was served a resounding reminder of this fact after recently purchasing an old Hendrix vinyl with the words "Home Taping is Killing Music" emblazoned across the inner sleeve. C90 cassette tapes were once the industry's enemy.

Now that society has had a taste of free music will it be willing to return to the old methods of handing over legal tender for tunes or will we continue to want as much as we can get for free?

My personal feelings on this matter are divided. Whilst I embrace the easy access and exponential increase in music production that the file sharing-myspacing-cyber world has brought about, I fear that the end result is in fact a less appreciative audience, one that does not cherish, love and immerse itself in music but instead craves more just for the sake of having it. Furthermore, there is a risk that the standard of music we listen to will decrease and that the age old trade of the musician will disappear completely, meaning money cannot be made from music.

The problem as I see it was that once music downloads began to adversely affect record sales the industry bigwigs choose not respond and move with the trend, making more music available digitally and more of it for free, but instead opted to prosecute individual downloaders, condemning them as thieves. This was not a smart move considering that these individuals had revolutionized the way we access and obtain music. All individuals are essentially governed by the culture, laws and ethics of their society. Had the money making industry moved in a measured and encompassing manner, I believe that many consumers would have happily paid for digital downloads. Compared to £16 a CD, a £5 mp3 package looks like a great deal. Sadly this was not the case, digital music confounded many listeners and the industry's heavy-handed response was seen by many as greedy and prompted an even bigger surge in illegal downloading. Now we are faced with a choice: to continue to share music freely or to use the outlets which ask us to pay.

The choice is yours.

REG REGLER.

# SOUNDCHECK.

PAGE THIRTY-THREE.



## NEWS.

LAST MONTH SAW THE ANNOUNCEMENT OF AN EXCITING NEW FESTIVAL IN SHEFFIELD CALLED TRAMLINES. THIS EVENT RUNS FROM THE 24TH – 26TH JULY AND WILL BE TOTALLY FREE.

Boasting Jon McClure, Toddla T and Matt Helder as official curators, this festival should be any indie kid's wet dream. But before you grab your tub of hair wax and box of Kleenex, we should mention that Helder and The Monkeys will not be playing and in fact there are no confirmed artists for this event so far... What we have been told, however, is that the music will be diverse and reflect the tastes of the curators.

Tramlines will take place in over 30 venues across the city with a main stage on Devonshire Green, the aim being to create an 'urban Glastonbury'. The festival is part of the Sheffield Music City celebrations and is claiming to showcase best local music and promoters.

With an open invitation to 'get on board', we recommend all you bands, DJs, promoters and artists out there to get in contact with the organizers and make sure you are not left out. Email bookings@tramlines.org.

We have been promised full line-up announcements in the next few weeks and also information on how to register for free tickets. If the lineups are as good as Tramlines promise then we reckon there could be some mighty queuing to be done so keep your fingers on those keyboards and ears pressed to the floor for any vibrations on that front.

Sheffield is need of an event that draws national attention – we have strength in numbers that is often overlooked. Hats off to Tramlines for recognizing this fact and championing it.

Further information on Tramlines can be found at tramlines.org. For press enquires contact dave@soleisure.co.uk.

Down the stairs the smallest room was hosted by Dark Crystal, who had booked whizz kids 16-Bit.

Fitting well with the Sheffield style of dubstep, the visitor played to a room stuffed full of people who'd been worked into things nicely by the R8 Records crew. These men have a serious talent for producing, combining original ideas with sharp beats and synths to make some interesting yet pounding tunes.

However, nothing compared to the main event. Dubcentral had got onto a winner bringing Mark Iration and a massive rig down from Leeds. Playing digi-dub and UK steppas for the whole night with a huge rack of effects, this veteran kept the dancefloor entranced for the whole affair, with a level of amplification Corporation will be lucky to see again. My ears are still ringing a week later. This would normally annoy me, but my lips are still smiling as well. All praises be unto Iration Sound!

BEN DOREY.

## YOUNGBLOOD BRASS BAND.

5TH MAY.  
@TUESDAY CLUB.

WHEN THE TTC ANNOUNCE A LIVE ACT OF SUCH CALIBRE AS THE YOUNGBLOOD BRASS BAND IT IS USUALLY ENOUGH TO PRISE OUT EVEN THE MOST STUBBORN OF HERMITS AND STUDENT HATERS ONTO THE UNION DANCEFLOOR. EVEN AFTER THE HEAVING MASSES THAT TURNED OUT TO SEE ANDY C, FLYING LOTUS AND GASLAMP KILLER THE WEEK BEFORE, TONIGHT'S SHOW WAS BUSY BY ANY STANDARD.

Hailing from Madison, Wisconsin, Youngblood take no prisoners with their upfront approach. Whilst the thought of a brass band in the UK might conjure up images of the Salvation Army and Christmas carols, the Youngblood Brass band attack each note with a ferocity more like Rage Against The Machine, making them the only brass band on the planet you can mosh to.

Within moments of their arrival on stage the crowd had been whipped into a frenzy as the low sub frequencies emanating from the tuba were punctuated by rolling snares and cymbal crashes, wailing horns, thumping bass drum and some Zack De La Rocha-style emceeing. By the time Youngblood kicked into 'Nuclear Summer' we were all truly dripping with the heat – not bad for a marching band but these guys aren't your average trumpet blowers.

REG REGLER.

## LITTLELOSTDAVID, NEIL MCSWEENEY, & SARAH MORREY.

17TH MAY.  
@SOYO.

THIS IS THE FIRST TIME I HAD ENTERED THE FABLED SOYO AND, TO BE HONEST, I WAS IMPRESSED. THE PROMISE OF A KARAOKE NIGHT DID NOT FILL ME WITH CONFIDENCE BUT THE VENUE REALLY DOES LEND ITSELF TO TONIGHT'S LINE-UP. MORE LIVE GIGS PLEASE.

Littlelostdavid, Neil McSweeney and Sarah Morrey make this gig a real Sheffield showcase.

Sarah Morrey has been playing solo less often since joining 7 Black Tentacles. However, with the new addition of cellist and fellow member Ben, it has taken on a new dimension. This was a great snap shot of the direction you can expect her to be heading.

Next on the bill is the enthusiastically-bearded Neil McSweeney. This Opus favourite and Sheffield celebrity once again showed up and blew us away. Honest, powerful and masterfully played. I was not the only one singing along to his tunes – a positive sign that he is reaching further.

If anyone hasn't heard Littlelostdavid before – you are an idiot. Piercing vocals and a drummer on a kick drum so large you could only see his head. Maybe it's his recent appearance on T4, but David seems to have cheered up a bit. His old songs were filled with angst, depression and a tragic majesty that were much more this reviewer's cup of tea.

After Littlelostdavid no-one worth mentioning played. That's the best I can do. Sorry Party Horse.

JOSE PUTA.

## LISTEN.

13TH MAY.  
@GREEN ROOM.

A VERY RAINY WEDNESDAY EVENING IN SHEFFIELD SAW AN UNLIKELY LINE-UP OF GREAT ACOUSTIC TALENT GATHER IN THE GREEN ROOM.

For those who braved the unrelenting rain, the treats were varied and surprising. Taking to the stage first was George Moran, who ran through covers of Bon Iver, Radiohead and Fleet Foxes with unbelievable composure, his voice stretching dexterously to the more difficult notes written by their illustrious composers. Sarah Morrey and Ben Eckersely of 7 Black Tentacles provided some beautifully-crafted songs, Sarah's voice combined with cello, fittingly capturing the mood of the dark Sheffield skies. Dan Whitehouse, frontman of rising Sheffield stars Rossmann Frister, demonstrated why his band are tipped to be the next big thing in the steel city, playing a selection of stripped down tracks from the band's repertoire.

Finishing up this evening was Tom Campbell. Having seen this fellow accompanied by some great steel lap playing in the past, his music seemed a little empty without this contributing factor. However, his commitment to each tune stood out a mile and rounded proceedings off with all the class this night had previously shown. Cracking stuff.

JOHN SWIFT.

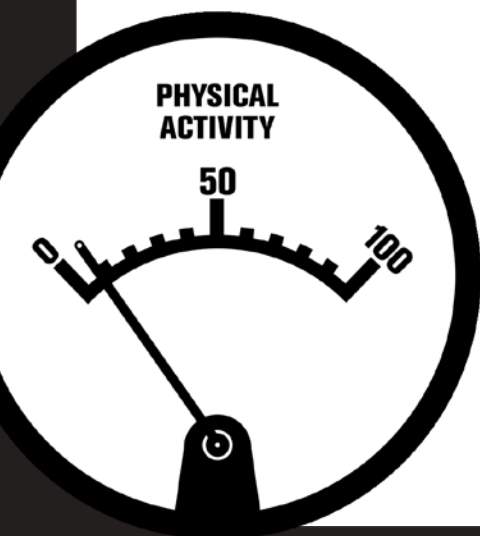
## MAD HATTER'S BALL.

3RD MAY.  
@CORP.

I'M WALKING DOWN DIVISION STREET ON A HAZY POST-RAVE SUNDAY EVENING ON THE BANK HOLIDAY WEEKEND, AND FOR A FEW MOMENTS CONFUSION HITS ME AS HALLOWEEN-ESQUE FIGURES STROLL INTO THE FORUM IN CLOCKWORK ORANGE ATTIRE.

What, I wonder, are these strange characters up to on a Sunday evening? Then a cog in my rusty brain starts awkwardly turning again and I remember... tonight is the Mad Hatter's Ball. For those who don't know, this is a collaboration between a shed load of Sheffield underground promoters who gather at Corp to provide three rooms of lunacy for an enthusiastic and gaudily-dressed brigade of fans.

Upstairs was Feedback, playing an industrial-tinged mixture of techno, drum 'n' bass and neurofunk through the crisp Studio 45 Hi-Fi. Ridiculous tunes and by far the most ridiculously outfitted crowd had the room buzzing from early on.



# SOUNDCHECK.





## TRU THOUGHTS RECORDINGS.

SHAPES 09:01.

TRU-THOUGHTS.CO.UK.

ONE OF THE BEST THINGS ABOUT TRU THOUGHTS RECORDINGS ARE THE COMPILATIONS, PUT TOGETHER BY LABEL FOUNDER AND A&R ROBERT LUIS.

Originally intended as a short introduction to music from the label's roster, the **Shapes** series has now developed into something quite different. The latest addition, **Shapes 09:01**, is a 29-track epic spanning tunes selected from some of the labels newer releases, alongside a series of exclusives and a killer second disc of 'DJ Tracks'.

Specialising in nu jazz, broken beat, funk and soul with flavours of latin, house, electro and hip hop, Tru Thoughts show all their colours on this bright and masterfully-constructed compilation. The genre base is vast and the record contains so many tracks that it really is quite a staggering achievement. It presents each track in a carefully constructed order ensuring it is complemented by the preceding and following tunes.

This album will leave label aficionados rubbing their greedy mitts together with exclusive offerings like 'Shadowtricks' from Bonobo, 'Arianita' from Quantic and His Combo Barbaro and a stunning Broken Keys remix of Natural Self's 'The Rising'. For first timers, this record comes complete with a track from almost all the label's big players, including Belleruche, The Hot 8 Brass Band, Hint and TM Juke.

CD2 features a sublime remix of Hot 8's 'We Are One', Kjell's drum 'n' bass reworking of The Bamboos and one of the labels funkier releases to date in the form of The Broken Keys' 'Flow (Part 2)'.

Hats off once again to Robert Luis: **Shapes 09:01** is a true reminder of the lost art of the mixtape and a demonstration of the strength and depth of the label.

Nicely done.

REG REGLER.



## SPEECH DEBELLE.

SPEECH THERAPY.

SPEECHDEBELLE.COM

LONDON EMCEE SPEECH DEBELLE IS SET TO RELEASE HER DEBUT ALBUM ON BIG DADA AT THE START OF JUNE.

**Speech Therapy** has received much praise for the honesty and intimacy of Ms DeBelle's lyrics, and it is true that on tracks such as 'Searching' and 'Daddy's Little Girl' (the latter in which she reflects on her complex relationship with an absentee father) you can hear the emotional weight carried by the music.

Indeed, the title track of the album gives away the ethos of the production: "So starting here today / with these words on this paper bag / I understand this is my speech therapy, this ain't rap". However, an artist's catharsis alone does not ensure a good album. It is clear that Speech has skills both as a performer and as a lyricist so overall this debut is extremely promising, yet there are times when it doesn't quite hit the mark. Her voice is extremely youthful and her tone often lacks force, making her sound unconfident at times, even vulnerable.

The record features production by Tunng, Lotek HiFi and Plutonic Lab, and guest appearances by fellow Londoner Micachu and perennial mentalist Roots Manuva. Tracklist highlights include 'Finish This Album', ironically the oldest song on the record, in which her style is confessional without becoming overindulgent. 'Working Weak' is a humorous take on the 9-5 grind, while 'Better Days' is a hopeful look to the future, bolstered greatly by Micachu's melodic mumbling. One of the strengths of this record is the reliance upon real instruments rather than samples - clarinet fanfares, acoustic guitar, strings and double bass, to name a few.

On the whole this is a reasonable debut. Some will identify with her portrayal of life's difficulties, others will be left wanting a little maturity and distance.

MARC JEROME.



## YOGGYONE.

PREPARATION E.P.

MYSPACE.COM/YOGGY1

FRENCH PRODUCER YOGGYONE TOOK A BIZZARE ROUTE TO GET TO WHERE HE IS TODAY, SPENDING A DOZEN YEARS TRAINING AS A CLASSICAL VIOLINIST BEFORE LENDING HIS EAR AND INSTRUMENTALIST SKILLS TO A WIDE VARIETY OF GENRES AND INSTRUMENTS.

Seeing a reflection of the virtuosity he sought for on instruments in the production of leftfield beat producers such as Dimlite and Four Tet, the talented man turned his talented hand to the production game. **The Preparation EP** provides a taste of the fruits of his labour.

The title track makes you instantly aware that in his 'preparation' Yoggyone has already gone further than most producers ever get. Combining the harmonic sensibilities of jazz with wonky rhythms and basslines that admittedly owe a lot to Flying Lotus, the Frenchman creates something both intriguing and pleasing to the ear.

Though the influence of the aforementioned 'wonk' genre is evident throughout the rest of the release, Yoggyone brings a recognisably European slant to the table with tracks such as 'Rhodes', an interlude combining heavily syncopated rhythms with a keys line that evokes Laurent Garnier with its sonic sensibility. For those who don't think rhythmic intrigue should come at the cost of melodic interest, as well as fetishists for intense feats of production, this will be a worthwhile investment.

BEN DOREY.



## DJ FOOD.

ONE MAN'S WEIRD IS ANOTHER MAN'S WORLD  
DJFOOD.ORG

EIGHT YEARS AFTER HIS LAST RELEASE, DJ FOOD HAS RETURNED WITH A RATHER APTLY TITLED RECORD. ONE MAN'S WEIRD IS ANOTHER MAN'S WORLD CAPTURES SOME OF WHAT DJ FOOD HAS BEEN UP TO...

This six track EP contains a curious collection of tracks. Opener 'Illektrik Hoax' might surprise a few old school Food fans with its revamped 60s rock sound, but should also have astute listeners' heads nodding when the neatly looped beats start to kick later in the track. 'Extract from Stolen Moments' and 'Colours Beyond Colours' are where the weirdness really lies - the latter being "meditations on colours from far out in space" (yes, weird) and 'Extracts' using a sample from a theme that will run throughout the forthcoming album - again, weird.

The crux of this release is the vast polyrhythmic 'A Trick of The Ear'. Again the title here indicates the content - this track spans 13 minutes and leaves the mind reeling with the possibilities of production techniques after two decades at the grindstone.

Ultimately this EP will do little other than whet the appetite of Food-hungry followers, but after eight years of starvation this little bite will do for now.

JOHN SWIFT.

## COUGAR.

THUNDERSNOW.

COUGARSNOW.COM

COUGAR'S LATEST SINGLE OOOZES QUALITY.

The epic a-side 'Rhineland' sees the band take influence from Gregorian choral music and prog rock to create an incredible atmospheric track in the post-rock vein which unexpectedly quietens with the introduction of an intricate rhythmic part where you'd expect an exposition into a wall of sound. Brilliant.

By contrast, the short but sweet 'Thundersnow' is a raucous beast full of discordance and frenetically fast. Also brilliant.

BEN DOREY.

## BURIAL & FORTET.

MOTH/WOLF CLUB.

THIS UNEXPECTED AND MUCH-HYPED COLLABORATION IS AS GOOD AS IT SOUNDS.

Both tracks clock in at nine minutes and are infused with the rolling, progressive nature of Four Tet's **Ringer** and Burial's **Untrue**. Paying attention to the delicacies of this music is really rewarding and makes the spacey vocal climaxes all the more sweet.

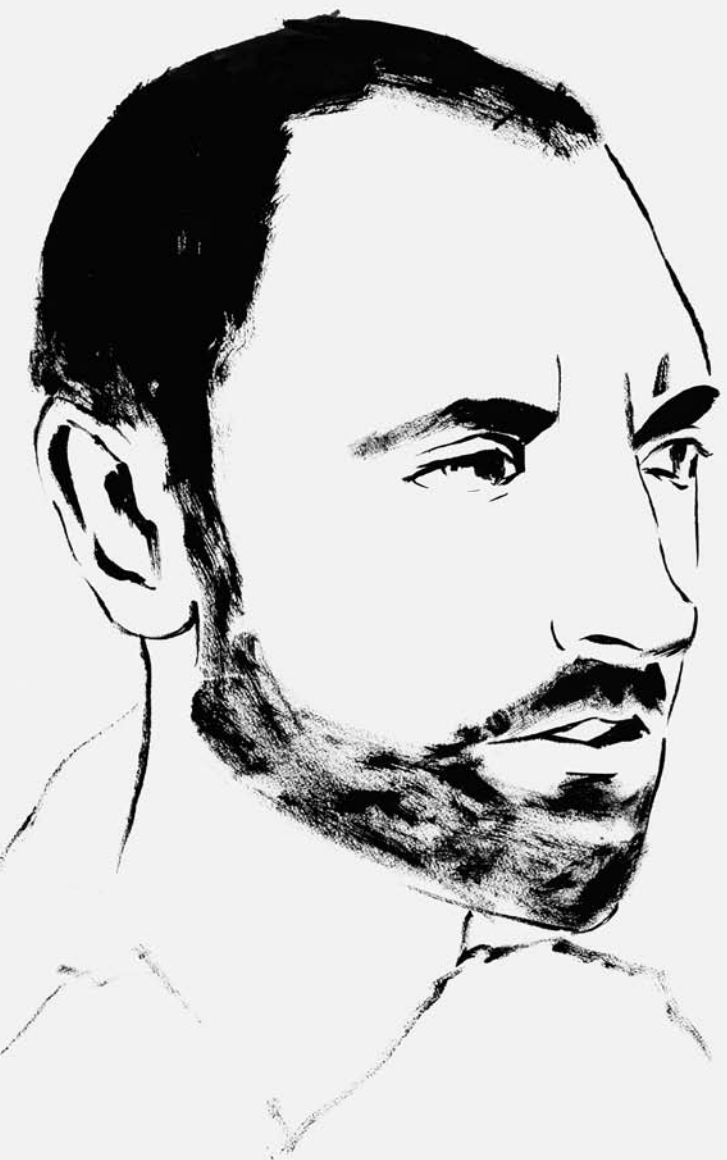
The one disappointment with this vinyl-only gem is that I was somehow expecting the sum to exceed the two parts. This isn't some sort of superhuman production behemoth because roles are strict - Burial does the 2-step beats and garage vocals, Four Tet does the weird chimes and synths. It works like a charm but I can only imagine how it would sound if the two had got into each other's heads a bit more.

SAM WALBY.

# REVIEWS.

# REVIEWS.





**WHEN LEGENDARY BRITISH BEAT LABEL NINJA TUNE RELEASE FINK'S FIRST RECORD IN 2006, MANY WERE SURPRISED TO SEE SUCH AN ESTABLISHED DANCE LABEL DIVERSIFYING SO DRAMATICALLY AND SIGNING AN ACOUSTIC SINGER SONGWRITER.**

FINK, HOWEVER, WAS NO ORDINARY FOLKSTER - A BACKGROUND DEEPLY-ROOTED IN DJING, A PERSONAL AND INTROSPECTIVE APPROACH TO SONGWRITING AND A RECORD LABEL VERSED IN THE ARTS OF HIGH QUALITY PRODUCTION RESULTED IN ONE OF THE MOST EXCITING NINJA RECORDS OF THE DECADE. TWO ALBUMS LATER, FINK HAS GONE FROM STRENGTH TO STRENGTH. MADLY DASHING BETWEEN A SERIES OF SHOWS ACROSS THE UK AND EUROPE, WE MANAGED TO CATCH A FEW MINUTES OF HIS TIME TO TALK ABOUT HIS NEW ALBUM, **SORT OF REVOLUTION**, LIFE AS A NINJA TUNE'S ARTIST AND THE MUSIC INDUSTRY AS A WHOLE.

**NT. YOU NOTORIOUSLY GAVE UP A CAREER OF DJING TO WRITE MUSIC ON THE GUITAR. WHAT INFLUENCED YOUR DECISION?**

The decision was influenced by the fact that I had to play live - the record company demanded it from all the acts. They saw the writing on the wall very early and basically said to all of us, "you must be live within the year". That forced me to get into something which eventually turned my whole career on its head...

**NT. YOU HAVE NOW RELEASED THREE ALBUMS IN AS MANY YEARS. DO YOU FIND THE CREATIVE PROCESS COMES EASILY OR IS IT SOMETHING THAT YOU BATTLE TO SUSTAIN?**

We battle with it. Life is a constantly inspiring source of basic material and if you really love music you never stop creating. Our fight is having the time to actually get down to it, so we tend to create and rehearse in between gigs, in hotel lobbies, backstage at festivals - wherever really. We love banging albums out - our heroes kinda did that too. I think waiting three years in between albums is a bit crazy. Maybe if I was 21 I would take my time, but I'm not and life is too short as it is.

**NT. TELL US A BIT ABOUT THE INSPIRATION FOR SORT OF REVOLUTION.**

We wanted to take some of the really intimate production elements from our first LP **Biscuits for Breakfast** and mix it with the improved songwriting and band vibe of the second LP, **Distance and Time**. We also wanted to reclaim some control over the sound of the record, so we recorded, engineered and produced the whole thing in my loft, with Ninja Tune coming down every now and then to check what we were doing. The inspiration for the record, like all our stuff really, is just life itself.

**NT. SOUL SENSATION JOHN LEGEND APPEARS ON THE RECORD. HOW DID THIS COLLABORATION COME ABOUT?**

Mutual friends, basically. He was looking for new artists to work with who maybe had a more European edge. I was just really chuffed to get to work with an artist of such caliber. I ended up writing two tracks for his album and he wrote two for mine. It all stemmed from him hearing 'If Only' on the radio out there and really diggin' it. The whole experience was totally limo's and pools on hotel roofs. In fact, my hotel in New York even had a pool in the lobby!

**NT. YOUR MUSIC HAS FAMOUSLY BEEN FEATURED ON SEVERAL TELEVISION PROGRAMS INCLUDING THE HIT AMERICAN SERIES LOST. WHAT IMPACT DOES EXPOSURE LIKE THAT HAVE ON YOU AS AN ARTIST?**

It makes you feel cool when you're down the gym or whatever and you see it on television. But the money isn't as good as everyone thinks it is. In fact, the musician often ends up seeing none of the money anyway. It helps get the word out there, but I would say, rather than getting you new fans, it probably just means that when people bump into your sound later they get that really weird feeling of "damn - where have I heard this before?"

**NT. WHEN YOU SIGNED TO NINJA TUNE YOU WERE THE SOLE SINGER SONGWRITER ON THE LABEL. DID YOU FEEL OUT OF PLACE OR UNDER ANY EXTRA PRESSURE TO PRODUCE MUSIC MORE IN-KEEPING WITH THE LABEL'S ESTABLISHED BEAT STYLE?**

I felt out of place and to some extent still do. I guess it's just a musical style ting. Ninja have been there for me for years and I'm not about to repay that loyalty now things are a bit easier by running away to another label. Loyalty is more important than money - it's a lot rarer in the music business. Money is easy to find - relationships that really mean something are not.

**NT. IN A RECENT INTERVIEW WITH NOW THEN, ICELANDIC PRODUCER VALGEIR SIGURDSSON DESCRIBED THE MUSIC INDUSTRY AS IN A 'STATE OF FREEFALL'. WHAT ARE YOUR THOUGHTS ON THE INDUSTRY'S CURRENT POSITION?**

I saw Valgeir do a "wave" solo on his laptop at a venue in Brighton. It was seriously one of the most pretentious loads of bollocks I've ever seen. My bass player walked out. I don't think a loaded composer living in luxury in Brazil has any idea of the nature of the music industry to be honest. You should ask your average indie band. The signed ones will say it's great, the unsigned will say it's hard. The record companies who release Coldplay, Muse and Madonna will say it's as good as ever and iTunes is killing it out there.

I think the digital revolution has really brought a sense of honesty to the table. Do a track, release it digitally - if you sell a million everything is great, if you sell five you've got to ask yourself what you're doing wrong. Unfortunately, that's where the record companies come in - marketing, touring help, promo, international stuff, breaking America. It ain't easy, cheap or necessarily worth it for many bands.

I think the music industry is in a state of flux. It is changing and everyone needs time to work out where we go from here. It's an organic process. When radio first started all the publishing companies in America clubbed together to try and get it banned because it was ruining their industry! Now they need radio to break artists like never before - things change.

Going back to the Valgeir question, it all depends who you ask. I'm busy, I'm working and I'm doing everything I can to sell records and so is my record company. If anything, the music industry is just adapting to the fact that the pie is a little smaller. It can't take so many risks and it can't pay people a fortune to lose money anymore, which, to be fair, is a pretty basic lesson. It's hard to get signed right now. Labels are taking no risks. It has to be a sure thing. But, for me, the surest thing is a band who doesn't care about commercial success. They are more likely to be signed than a band who cares about getting on the radio.

**NT. WHO ARE YOUR FAVORITE ARTISTS AT THE MOMENT? WHO SHOULD OUR READERS BE LISTENING TO?**

Kap Bambino, Joy Formidable, Maccabees, Yeahs, Lamb of God, Scuba, Appleblim, Florence and The Machine, The Horrors.

**NT. WHAT'S NEXT FOR FINK?**

Tonight we play Brussels, then back to Paris, then London, then Amsterdam and Rotterdam, then three nights back in London, then a German tour and a few French dates. After that I'm off to the USA to work with someone for two weeks before we come back and tour the UK and do the European festival circuit. Trust me - it's fuckin' hectic out here and we love it that way.

**REG REGLER**  
speaking to  
**FINK.**

# FINK.





## THE RED HOUSE. SOLLY STREET. MYSpace.COM/REDHOUSESHEFFIELD

THERE ARE VENUES THAT UNDERPIN SHEFFIELD'S MUSIC SCENE. THERE ARE VENUES WHOSE PROVISION FOR LOCALLY-BREWED MUSIC OF ANY AND ALL TYPES ALLOWS ARTISTS AND PROMOTERS THE OPPORTUNITY TO DEVELOP AND BECOME SOMETHING SPECIAL. THE RED HOUSE ON SOLLY STREET IS ONE OF THESE SPACES.

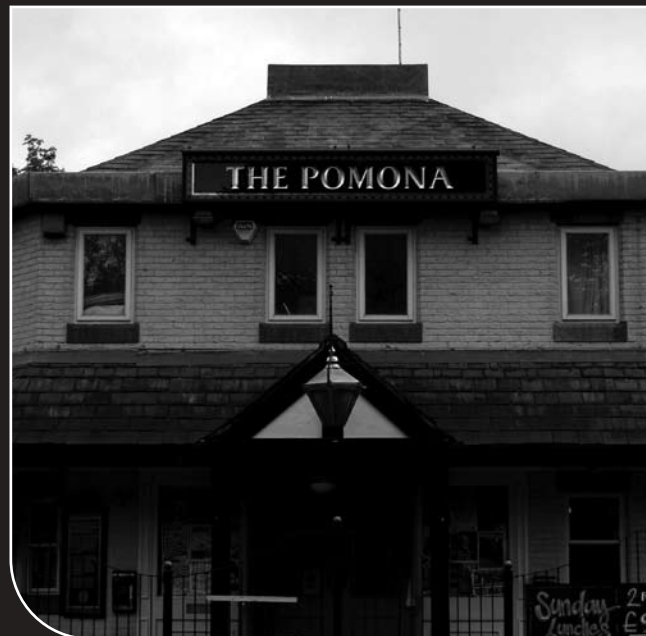
Off the beaten track. Negotiate your way through a half-built housing/flats estate-come-ex-red light district and you will find the Red House. Aptly named.

Virtually every night of the week the Red House will have something different for your ears. Be it their monthly ska day or nights from promoters such as Tinnitus, who have since become legendary for their almost intolerably loud, very hard brand of techno.

Besides catering for the interests of the outside, this place has a lot going for it, with a refurbished outside smoking area, lit and warmed for the die-hard smoker. However, the discovery that amazed me most is that the Red House are now offering a multi-track recording service for as little as £40, fully-mastered. Stone me.

The Red House is home of 'Mosh and Go' promotions, run by local non-stopper Rockabilly Rob. Keep your eyes on the listings and get yourself in touch with your local scene.

Upcoming gigs include Catch It Kebabs, True Beat, Outroads, The Ruby Kid, Peace in the Park afterparty and much, much more.



## POMONA. 255 ECCLESALL ROAD.

THE POMONA IS THE FIRST OF SIGN OF HOSPITALITY WHEN HEADING DOWN ECCY ROAD FROM TOWN, AND YOU MAY BE SURPRISED BY HOW MANY REASONS THERE ARE TO LOOK NO FURTHER FOR ALL YOUR EATING, DRINKING AND MERRY-MAKING NEEDS.

First off, the crew there are fast and friendly, letting you know immediately that bar manager Rachel runs a tight and happy ship.

Due to its links with the Cremorne, the Pomona shares its variety and frequency of live events and performances, which range from radio DJs to stompin' dub nights. The size and layout of the building makes it versatile and suitable for all sorts of nights, so all you promoters, organisers, artists or musicians out there will find it pretty much ideal.

The recent overhaul of the menu and shakeup of cooking and sourcing methods is the main reason that I make the pilgrimage over from London Road so often (that and the free WIFI, of course). The menu now boasts a host of classics such as burgers, lasagnas, chillis and light bites, all at prices that would enable you to eat there twice a day for little more than you'd spend on the equivalent at any supermarket.

The resident chefs take food preparation seriously, triple cooking the chips 'Bloomenthal' style and now at least 75% of the food is homemade and locally sourced, making the Pomona stand out noticeably from standard pub food. I personally recommend the steak and Guinness pie because, for perhaps the first time ever in a pub, the word steak did not belong in inverted commas.

Bloomin' lovely.

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TUE 2ND JUN - £7 ADV - 7PM \*

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## MASTODON

+ VALIENT THORR

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## FLATLINE

+ TIANANMEN  
+ MAE'S LOST EMPIRE

SAT 13TH JUN - £10 ADV - 7PM \*\*

## CLUTCH **SOLD OUT**

+ THE BAKERTON GROUP

WED 17TH JUN - £9 ADV - 7PM \*\*

## COALESCE

+ RED STARS PARADE

THU 18TH JUN - £10 ADV - 7PM \*\*

## STATIC-X

+ THE DEFILED

SUN 5TH JUL - £7.50 ADV - 7PM \*

## THE GHOST OF A THOUSAND

+ THE COMPUTERS  
+ SHARKS

SAT 4TH JUL - £6.50 ADV - 7PM \*\*

## THE LUCHAGORS

+ SCUTTY NEIGHBOURS

TUE 7TH JUL - £8 ADV - 7PM \*

## THE RED CHORD

+ IGNOMINIOUS INCARCERATION  
+ SIX FOOT SQUIRRELS

MON 13TH JUL - £7 ADV - 7PM \*\*

## KYLESA

+ SUPPORT

WED 15TH JUL - £8 ADV - 7PM \*\*

## THE BIRTHDAY MASSACRE

+ RAGGEDY ANGRY

SAT 18TH JUL - £6 ADV - 7PM \*\*

## THE DEFILED

+ THE MORNING AFTER

MON 20TH JUL - £15 ADV - 7PM \*\*

## TESTAMENT

+ SUPPORT

FRI 7TH AUG - £7 ADV - 7PM \*\*

## ANNOTATIONS OF AN AUTOPSY

+ IMPENDING DOOM  
+ TRIGGER THE BLOODSHED  
+ VIATROPHY  
+ WITH CHAOS IN HER WAKE

SUN 13TH SEP - £7 ADV - 7PM \*

## BLACKHOLE

+ THE PLIGHT  
+ THROATS

SAT 19TH SEP - £15 ADV - 7PM \*\*

## BONFIRE

+ SUPPORT

FRI 25TH SEP - £6 ADV - 7PM \*\*

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+ DEATH BY ROCK 'N' ROLL  
+ PRETTY RIPPED

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+ SUPPORT

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# TRADERS.

# CORPORATION.



TWO VERY INSULAR FILMS BY TWO DIRECTORS FROM SPAIN. BOTH ABOUT OBSESSION. ONE PURSUES IT AS A LIGHT, WHIMSICAL REVERIE, THE OTHER DELVES INTO ITS MOST SORDID, DESTRUCTIVE CORE.



**IN THE CITY OF SYLVIA.**  
(2007) DIR: JOSÉ LUIS GUERÍN.

WHAT BEGINS AS CONTEMPLATIVE ATTEMPTS TO CONNECT EMOTIONALLY WITH THE OTHER TURNS INTO (OR IS REVEALED TO BE) A BLIND PURSUIT OF ROMANTIC POSSIBILITIES FROM THE PAST. THIS DESPERATE NEED FOR IMMEDIACY AND ULTIMATE CONTACT FORMS THE BASIS OF THIS FILM AND ITS CENTRAL CHARACTER.

What he sees is what we get - and definitely not in the best sense. For a film so much concerned with the power of the artistic gaze, the (aforementioned) word 'blind' looms over its almost-continuous succession of awkward scenes like a dark cloud.

Although the anonymous artist is soon enough given a purpose - by believing he recognised a girl from his past and finding himself following her around the streets - this is a film without consequence. The initial pursuit itself is engagingly filmed/edited and dynamically complemented with urban sounds, yet this is where any semblance of cinematic knowledge ends.

The transient is never infused with anything other than banality. The mundane never reaches the poetic level it aspires to. There's only a mild interest in the city, making all of its surroundings merely functional, and the promise inherent to the film's title is therefore disappointingly bypassed. A few nice touches don't make up for the amount of unrealised ideas comprised in its 84 minutes of length. With its coy and often uncommitted camerawork, it's a surprise that this comes from a director with almost a quarter of a century of experience.



**EUGENIE DE SADE.**  
(1970) DIR: JESS FRANCO.

DECEPTIVELY SIMPLE IN ITS APPROACH, THIS IS IN FACT A FILM OF UNPARALLELED COMMITMENT TO ITS LURID SUBJECT MATTER. THE CONTROVERSIAL NOTIONS IT TAPS INTO ARE DEPICTED WITH THE SAME PERPLEXING CLARITY AS ITS SOURCE MATERIAL - DE SADE'S OWN EXPLORATION OF THE NATURE OF PERVERSION AND MORAL CORRUPTION.

It challenges the viewer to embark on an immoral journey whilst boldly dissecting itself along the way - both in philosophical and cinematic terms.

The film, which daringly introduces the sadistic practices of two privileged characters (and their blind belief in their impunity), alternates between poised sequences of gentle candour, voyeuristic moments with a pinch of humour (and jazz) and horrific acts of violence presented with cold detachment.

It comes from the legendary Jesús Franco, stars his muse - Portuguese actress Soledad Miranda, who tragically met her death only a few months later - and is one of a string of feature films the two made together (among which are the exploitation classics *Vampyros Lesbos* and *She Killed In Ecstasy*). These were all produced back-to-back in the early '70s - a period that is the most authentic creative peak of the director's career - and filmed in a variety of locations across Europe in intricate production and distribution deals. Franco's uneven yet prolific career is a remarkable example of single-minded resilience. And, after approximately 188 films, he's now finally been acknowledged by the establishment, having been made the recipient of a Goya Award for lifetime achievement last February.

JOÃO PAULO SIMÕES.

**BILASH.**

347 SHARROW VALE ROAD.  
0114 2661746  
BILASHTANDOORI.CO.UK

Bilash is located on Sharrowvale Road - home of the Sheffield dreadlock, student and independent trader. Bilash has been a Sheffield institution for a while now. I'm sure there are a number of us who can remember curries and pints in the old Lescar. Time does tick on by.

Yes that's right, for those who don't know or have not guessed, Bilash make a damn fine curry. Now it's takeaway only so bring your own fine wine, table, knives and forks. You'll not be disappointed by the curry anyway!

A wide selection of dishes, with vegetarian options galore and a quick 15-20 minute turnaround make this one of our favourite curry houses.

Go forth. Go Bilash.

**CAFE EURO.**

JOHN STREET.  
CAFEURO.ORG

Worlds away from the conglomerates that seem to be sprouting up all around our city, in the heart of Sharrow down John Street, lies the unique, independent and ethical Cafe Euro, the 'hidden gem of Sheffield'. A place where a plethora of people find solace in a frothy, fair trade, organic cappuccino.

Many of the foods are sourced from local producers, such as organic bread from Walkley bakery. All eggs are free range, the brownies are ace and the home-made banana and carrot cakes are made with a conscience.

Cafe Euro has a unique, emission-free delivery service (by tricycle) and is also available to rent out for meetings, weddings and fundraisers. Check out the Cafe Euro website for lots more about all the great stuff they do.

**GREEN STEPS.**

HICKMOTT ROAD.

Two Steps are renowned for frying one of the best fish suppers in town, and now they've gone all environmental in their side-venture, Green Steps.

There's no cod - just hake and pollock that is certified as sustainable. It means a 'fishier' tasting fish, according to Joel Timmis.

Green Steps also offers a substantial range of vegetarian food as well as local pies, chillis and lasagnas, made on site or sourced locally. And if their gluten-free battered fish leaves you hungry for more, you can even munch on the packaging.

"We've got bio-packs which are made from sugar bean and our cups to carry condiments are made from sugar starch and are actually edible too, although they don't taste great!"

**IDEOLOGY.**

FORUM SHOPS.

I recently had a preconception discredited whilst browsing the rails of Ideology in the Forum shops, in that a higher end price does not necessarily denote haughty, high fashion.

You could say that owner Max's ideology is based around the idea of 'investment fashion', where the clothing is of a timeless style, rather than trendy and fast-changing, and a lasting quality of material and production. The shop hosts a select few labels based on their above strengths, as well as their own ideologies of independence and creativity.

The labels 'Acne' and 'Surface to Air', for example, are independently run by creative collectives who also run an arts magazine and a film/music production company respectively. Check out his new range this month and you may be as pleasantly surprised as I was.

**PASHA.**

LONDON ROAD.

Pasha is situated opposite the Cremorne on London Road and is run by a boundlessly enthusiastic trio of local lads, Ali, Serda and Oham. A firm favourite of mine (ostensibly since the boys took over), Pasha manages that rare trick of being both totally independent and extremely cheap. So cheap, in fact, that their range of continental and UK foods is the best value you'll find.

Of course, it's often not the far flung-culinary delicacies I bob in for. No. It's the massive range of international beers and general boozes at surely-not-making-a-profit prices. Check it out and visit more than once to quickly find yourself greeted by name and a genuine inquiry as to your state of well-being.

I like.

**PEACE IN THE PARK.**

6TH JUNE.  
@PONDEROSA PARK.  
PEACEINTHEPARK.ORG

Hot off the back of a series of stonking fundraisers all over the city, the Peace in the Park movement is stronger than ever and promises to beat last year's festival hands down.

Music will come from Mojo and the Beaknicks, Lazy Tree Surgeons, the Navigantes, Mean Poppa Lean, 7 Black Tentacles, Bell Haggy Orkestar, King Kong Crew, The Ruby Kid and many, many more. Anyone who's anyone in Sheffield will be pulling out all the stops for this one.

Elsewhere they'll be a Tea Tent featuring a screen hosted by Silent Sheffield and a new open mic stage. All this on top of the usual miscellaneous stalls and tents. Last year's festival raised £3,000 for charity. This year's good causes are Sheffield's Nomad Homeless Advice & Support and Village Aid. Both are good causes and both deserve your hard-earned money.





**END.**  
YOU HEARD.

- verb -  
to wander about or act slowly and  
without much purpose.

- noun -  
I'm going for a mooch around the shops  
(Also Moocher, a person who mooches).

"Come and mooch around our shop,  
take your time and buy alot."  
- Anon 2009 -

broomhill **mooch.**

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4. THE RED HOUSE.
5. MOOCH.
6. URBAN DELI.
7. GUSTO ITALIANO.
8. THOU ART.
9. IDEOLOGY.
10. CORPORATION.
11. DQ.
12. PLUG.
13. THE POMONA.

14. COCOA.
15. MISH MASH.
16. GREEN STEPS.
17. BILASH.
18. SHARROWVALE LAUNDRETTE.
19. VINE.
20. DULO.
21. PASHA.
22. CREMORNE.
23. CAFE EURO.
24. AIRY FAIRY.
25. THE OLD SWEET SHOP.

## KEY.